

REARSE

April, 1988

Number 24

FREE



L'OBLIQUE

Musique Actuelle

Rock
Avant-Garde
Neufs & Usagés

SST

Homestead NATO

Recommended
Crammed

4350. Rue Rivard, Montreal
Près du métro Mont-Royal

499-1323

JAZZ - CLASSICAL - ROCK - COUNTRY - FRANCAIS

FOLK - MANY LANDS -

The Record Gold Mine

" YOU NEVER KNOW
WHAT YOU'LL DISCOVER HERE "

100,000 RECORDS ON HAND

BUY & SELL Tel.: 395-8054 NEW & USED

372 STE-CATHERINE W. #110, MTL.

SOMETHING FOR EVERYBODY - BLUE GRASS - VOCAL

BLUES - SOUND TRACKS -

Write
for
RearGarde
Dammit!

NO EXPERIENCE
NECESSARY

932-7945
(Paul or Emma)

ARMY SURPLUS SNOWDON

We're ready for the Camping Season

- Sleeping Bags
- Rainwear
- Backpacks
- Army pants & Shorts
- Jean Pants & Jackets
- Hiking Boots
- Leather Jackets
- Down filled Parkas



• International Flags • Plus Many More Items

10% OFF ALL REGULAR-PRICED
MERCHANDISE WITH THIS AD

733-3748
4978A Queen Mary

Across from
Snowdon Metro



STUDENT BUSINESS LOANS

Do you want to be your own boss?

If you are rich in ideas on how to start your own summer business, but poor in the funds you need to put your ideas into action, there's a good chance you qualify for a Student Business Loan.

If you are currently a full-time student who will be returning to school this Fall and you are legally entitled to work in Canada, you may be eligible.

Details are available at Canada Employment Centres, Canada Employment Centres for Students, any branch of the Royal Bank of Canada, Quebec branches of the National Bank of Canada, and at the Federal Business Development Bank.

Or call toll-free 1-800-361-2126.

Challenge '88



BANQUE NATIONALE
NATIONAL BANK



ROYAL BANK
BANQUE ROYALE



Government of Canada
Ministre of State for Youth

Gouvernement du Canada
Ministre d'État à la Jeunesse



Federal Business
Development Bank

Banque fédérale
de développement

Canada



TRAVEL CUTS Going Your Way!

European Open Returns

To:	1 April-12 May	13 May-16 June
Amsterdam	\$509	\$519
Paris	549	549
Frankfurt	599	599
Copenhagen	639	699
Oslo	679	729
Helsinki	739	799
Stockholm	779	839
Milan	729	879
Rome	749	899

Eligibility: Full-time students 12-32 years of age.

North American Student And Youth Fare

	one way	return fixed	open 1 year
Vancouver	\$239	\$369	\$429
Calgary/Edmonton	\$209	\$319	\$379
Winnipeg	\$139	\$219	\$279

Office Hours
Monday-Friday
9:30-17:30

Tel.: 288-1130/848-7439
Concordia University
1455 de Maisonneuve blvd.
Room H-643



Radio Daze

I know it's an easy target, but has anybody noticed recently that music is dying? I know, I know, we've heard it all before, but it just seems to be accelerating nowadays.

The Grammys, that centuries old salute to popular "taste" in the U.S. couldn't even come up with enough names to fill up the 'best female rock vocalist' category this year. All they could think of was that young up-and-coming rocker, Tina Turner. Now, obviously, you have to sell 14 million records before the Grammys'll notice you, but isn't it sad that there aren't any commercial rockers out there for them to notice?

And then they go and advertise the whole thing by saying that the main contenders for Grammys have over 120 years of experience behind them. This might be a great ad campaign for the *Big Chill* generation, but personally it gives me a Big Chill. I always used to think that rock 'n roll was based on young people making a racket, now it's just old people making money.

If you think of it, the last big Rock Star to hit this continent was Bruce Springsteen, who's been going since the early 70's. And now he has the dubious distinction of ripping himself off from album to album. Maybe U2'll hit the mega-star plateau if they keep things up. After all, they haven't done anything original in five years either.

It all makes it kinda funny when they start talking about putting an artists' tax on tapes (you've heard it before—"hope taping is killing the music industry"). At a recent press conference, Lee Aaron and some other Canadian music heavyweights' wanted to put an extra tax of \$1 on blank tapes to give to music companies. They said that people were taping albums, so they should get royalties off the tapes. As proof, they cited declining record sales.

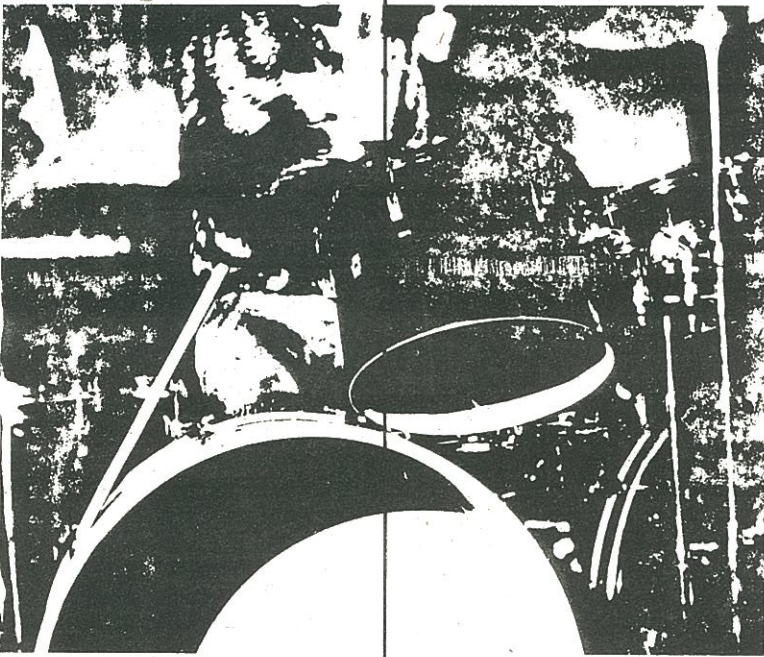
Well, hey, Lee, did it ever occur to you that album sales are declining because the music stinks? That home taping isn't killing the music industry, money-rubbing corporate artistes like ourselves are?

Even locally, things have gotten

progressively worse in the mass music media. Every radio station in town are now chasing after the Yuppie dollar in one way or another. The 60's are back. And, while a lot of people reading this probably won't care too much, the final nail in radio's coffin was the recent reorganization of CFCF.

Now, their music wasn't too terrific, but at least they were trying to do something different with a format of a lot of weird DJs like Aaron Rand and John Oakley. Now they're reverting to a 'less talk, more crap/mellow hits for your mom and dad' format like everyone else in the city. And a real talented radio person like Oakley is out of a job, and Jack Curran is back at work. *Jack Curran?* The man's been dead for years.

So what's the point? Who do we blame it on? The radio stations are too easy a target. One expects



them to go after the almighty dollar, and the Yuppies are one big fat ugly demographic spending bulge. I blame the Canadian Radio Television and Telecommunications Commission. The CRTC.

Our friendly Canadian media watchdog has allowed stations to alter their licenses or stretch existing ones to the point where everything sounds the same. They restrict non-commercial stations with arcane regulations while presiding over a cultural wasteland. They don't give a damn about Canadian culture, they just care about the American dollar.

And, is there something on the horizon to change all this? Well, the CRTC chairman recently took a

powder, along with one of the more cement-headed commissioners. So there's a chance of a change, but somehow I doubt that Mulroney and his cronies'll come up with an enlightened choice to run the place.

As for the music industry, we can always hope for some new revolution. But I've been waiting for years for the underground to break out somewhere, and it just don't seem to be happening...

On a more positive note, you might notice this is the overkill issue. Yes, we're having a Benefit and we need your money. That's blunt, isn't it? Well, we're in debt and we want to keep putting out issues so...

The Benefit's happening at the Foufounes on the 14, 15 and 16, and you just have to go. Five bands a night for five bucks. And that five bucks'll be going to pay

production costs of this rag. That's typesetting and printing—noone's making a cent off all this except for our advertising people, and they ain't making much.

In fact, if you put an ad everywhere you see a plug or a promo for the Benefit, we probably wouldn't need a Benefit.

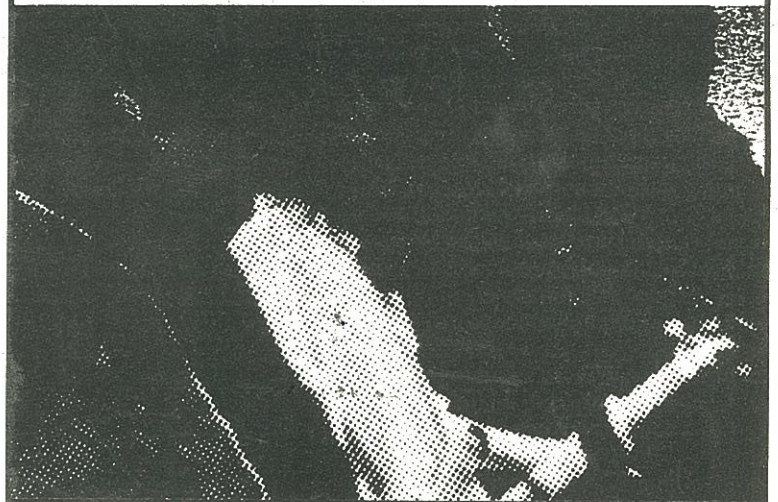
So, forgive the overkill, enjoy the issue, come to the benefit, Support the Zine so we can support the scene, and we'll catch ya next ish.

And, oh yeah, if you want to get involved. Do. Write for *RearGarde*, take photos, get ads (please), work on production or distribution. Experience not necessary, give us a call. The number's in the staff box.

Paul Gott

EN GARDE

Banned Info.....	4
Letters.....	4
Schooly-D.....	7
A Neon Rome.....	9
Wailers.....	11
Support the Zine.....	12
Rockin With The Rev.....	14
Nomeansno	15
Arts Attack.....	16
U.I.C.	17
New Music Festival	18
On The Record.....	19
A Little Undercover Work.....	21
What's Up.....	23



Volume 4, Number 24

Editor/Designer: Paul Gott

Assistant Editor: Emma Tibaldo

Photography: Steve Doucet, Pierre Dalpé, Andrew Gibson, Rudra Maraj, Mike Sportza, Rina Gribovsky, Ian Chuprun

Contributors: Warren Campbell, J.D.Head, Zippy, Rudra Maraj, Lorrie Edmonds, Greg Miller, Splat Pappy, Eliza Griffiths, Iain Cook, Louis Rastelli, Rick Trembles, Mitch Brisebois, John Crawford, The Mole, Squishy, Rina Gribovsky, Vince Tinguely, Donna Varrica, Nigel Goddard, Karen Mazurkewich, Robert Rhythm, Burnt Barfett, Monica Bell, Betty Boop, Sonja Chichak, Penelope

Advertising Dept: Nadia D'Amico, Paul Wilkinson, Claudia D'Amico, Warren Campbell

Distribution Coordinator: Iain Cook and Andrew Gibson

REAR GARDE

April 1988

Typesetting: Communication CentreVille (523-2179)

Printing: Inter-Hauf Developments Inc. (386-4051)

RearGarde is published by Squishy Products, 778 DesNoyers, Montreal H4C 3E2 (932-7945) in association with radio CRSG. We welcome submissions, letters, comments and beer (especially beer).

Published monthly on the 1st.

Out-of-Town subscriptions: \$15 for one year.

For advertising call: 932-7945.

Next Issue: June 1

Yes, we're taking a month off!

Copy deadline: May 18

Ad deadline: May 23



London: The New Breed

First and foremost London has a new bar!! Called Hard Times, it has a long bar (always important), holds about 300 people, best part being it's got couches and you can actually see the band on stage. It may not seem like much to anyone outside of London but happenings such as this are rare here. It gives local bands a chance to pack up and travel round the block into a new and exciting realm. In other words it breaks the monotony.

Also new on the scene are various young bands **Stiff Kitty**, **Zimmerman Troll**, **Rumble Fish** and **98 DA**.

I went to see **98 DA** at the Key West one recent blistering cold Saturday night. They are a four piece band. **Johnnie (Skin) More** describes them as sleaze rock. A type of music that has been forgotten. They played covers by **New York Dolls**, **Concrete Blonde** a rendition of the **Stones** *Route 66* (now that **Depeche Mode** has done it everyone is jumping on the band wagon!) and an **AC/DC** song. A few examples of their originals are *Love Probaton*, *Nuclear Fuck*, *Sex Trip* and *I'm a Lemmy*. The choice of covers were well picked and the band managed to pull them off. The band consists of Johnnie (Skin) More on drums, Dave (Moe) Clark formerly of **October Crisis** on guitar, Oscar (Sleaze Demon) Macedo on bass. The lead singer, Mars Sylvian, was much like watching Mick Jagger, Ian Ashbury and Iggy Pop all rolled into one. He definitely lacks his own style. However the bar was packed and responded well to what they got.

Other news on the London scene, **Zen Bones** have just released a tape entitled *The Importance of Being Naked*.

63 Monroe are working on completing their video. I asked guitarist Alex how it was going, he looked around the room for a minute, rolled his eyes and said "Um tell them it's going good, it's going good..."

The Crawling King Snakes have been palving everywhere, it seems, other than London. They will be back in Montreal April 21st and 22nd at Station 10. The big news for the Kingsnakes is they have charted on two radio stations in Switzerland. So watch for their big Suisse tour! And people think that if your a local London band you don't get anywhere! Hah!!

Okay, you've seen the poster, you've heard the propaganda, now it's time to go to the concert... The biggest news this month is the **RearGarde Benefit** happening at the Fofounes on the 14, 15 and 16th. Five bands a night for five bucks—a great deal anywhere. But this one also has the added deal of giving money to your favourite magazine so we can pay off some of our debts. Be there...

Back to the world of band info, **Alternative Inuit** have a new bass player in Fred Glackmeyer, are leaning a "wee tad towards beginner reggae" according to guitarist Mark. They also promise a quality demo tape in the near future. Sure, we've heard that one before...

The **Hodads** are still working pre-production stuff in the studio, though a single is promised for June release (so expect it in October). They're playing Ottawa in May and heading out for the traditional southern Ontario swing in June. The update on Dave's hair is it's still black, and he's growing his sideburns down to his chin. (Boy, do we give you the scoops, or what).

Brush With Greatness Department: Head Ho-dude Dan saw **Pagliari** at his bank last month. "I saw him turn around and I thought he was going to ask if he could cover one of our songs," says Dan. "But it seems that he had just forgotten his bank book."... We've still got **Erica Ehm**'s real name on file here, but someone's gotta write and ask for us to print it... Erica, by the way, is now available as a touring speaker. Bring her to your school and learn all about how to apply make-up and blow-dry your hair...

We're Surrounded By Artists Department: Sandy Luciantonio of the Hodads is a "big local artist" according to an Informed Source and has an exhibition of 'sound-object assemblages' at **Antidote**, a coiffure on Sherbrooke St. in NDG. But I'm still not sure what a 'sound-object assemblage' is...

Our very own **Zippy**, under the pseudonym Dave Liss, has an exhibition of his work at **Galerie III**



BANNED INFO



The Hodads are one of 15 bands playing the RearGarde benefit at Fofounes.

release, which is currently in the final production stages. They're also looking for an American distribution deal (aren't we all?)...

They also have a new bass player Ian, after they lost their old one to the newly reformed **SCUM** (and I'm still looking for their phone number). Finally, you can catch **Corrupted Youth** later this month playing with **Executioner** from Boston at either the **Black Lite** or **Fofounes**. The gig is yet to be confirmed...

Getting Those Tunes Out Department: In a band? Looking for exposure? Got a demo? Hey, have we got a deal for you... **Fraggle Product** in France is looking to put together some compilation cassette for European distribution. Punk Hardcore, Psychobilly, Rockabilly, Ska, Bat Cave... they want it all. Just

on Place d'Youville in Old Montreal. It's one of the few art openings that **DBC** will turn up for. Anyhoo, Zip even traded one of his paintings for a car recently, which means he'll be doing **RearGarde** distribution starting next month...

You probably haven't heard much about **Corrupted Youth** in this column. That's because I only just got their phone number (and nobody ever sends us stuff). Well, the local 'core-sters have recorded 4-songs for an upcoming single

send it to **Fraggle Product**, 77 Av. de Vert-Galant, 91600 Savigny-sur-Orge, France...

Even more exposure can be gained by selling cassettes, EPs, 45s, LPs etc. through the **Bop Shop** in T.O. They're looking for all sorts of indie product and you can catch them at 1024 Queen St. West, Toronto, Ontario or call Don at (416) 588-0449...

New Music Fest Wrap-Up: Well it went well. Lots of people turned up—3700, which is up 900 from last

LETTERS

A Real Head Case

Dear RearGarde,

In reference to J.D. Head's review of **Gassenhauer** in #23 Vol. 4, I hope "J.D. Head" is reading this because I have a few words to say about his little article.

J.D. Head, so you decided to go see a show—did you attend with a closed mind? Obviously you were far from impressed with **United Party**. Or to quote you, "something called **United Party**". Well who

cares if their singer "yelled cheers 16 times too often" it's a far cry from all the negative comments you printed. Can you recognize people having a good time, or is that reality too hard for you to grasp?

Then to go on to **Gassenhauer**—"no jokes" about our country's flag and anthem. That's right, obviously you aren't aware of any pride going around in people's hearts and minds. Some people care about Canada, and obviously you don't since you're too busy looking down on them.

The song *Vigilanty* dedicated to "Bernard Goetz" was taken in different ways by people. Obviously you didn't take a liking to it, did you hear the lyrics though? Do you

believe in having respect for an opinion that differs from yours? Do you really listen to what a song has to say or do you analyse it in your condensensing manner?

If you were to read the lyrics of some of their songs, you'd find a lot of positive and intelligent messages—encouraging people to: Use your brain; stick with your buddies through thick and thin; have respect and pride; and most of all do what you think is right.

"Oi! Cheers" and "fist salutes" were coming from me at the show, and I had a great time. Good thing because I might have unfortunately run into you. And that would have been a sad way to end an otherwise amazing show.

Sincerely, **Katia Coric**

(Gee, it is an ingratiating philosophy, isn't it? Just who the hell does this J.D. Head guy think he is, anyway?—ed.)

Somebody Wants Us

Hi,

I am the program director of the campus/community radio here at Mount Allison University in Sackville, NB. After reviewing your music paper, I found its quality to be

quite high. I would like to know if it would be possible for you to help us with our foreground and mosaic content. If this is possible, we would greatly appreciate it.

Thanks a lot.

Sincerely, **Robert Nicholson**
Program Director, CHMA

(I guess he didn't read the **Gassenhauer** review—ed.)

You are heavily encouraged to send us letters, which we'll read, digest (we can't afford food), and publish unedited. Just don't make 'em too long, okay? Send to RearGarde, 778 Desnoyers, Montreal, Quebec, H4C 3E2.



The Urban Bushmen get their first picture in RearGarde (and aren't they excited?).

down the East Coast starting July 1, and they're looking for roadies: Pretty slack work, lots of loud music, Chico's jokes, rock stardom and room and board (or van and board, as the case may be). Contact Randy at 337-9436 for more info...

New band on the scene is the **Urban Bushmen** who played their first gig last December and recently opened for **Tupelo Chain Sex** at Café Campus recently. Formed from the ashes (gosh, I love clichés. Don't you?) of ska-reggae outfit **Top Ranking** with a couple of additions from **Secret Act** and **Bob's Your Uncle**, they move from reggae to ska, to pop, to rock and roll "depending on our mood," says Patrick.

They're kind of looking for a new vocalist though all the members "sing after a fashion." They do have a three song demo out, however, and more gigs lined up while they firm up the band's direction...

Back in the studio (the CRSG

studio), **My Dog Popper** have still finished their album and are still looking for a label to put it on... **Captain Crunch** and **Lets Do Lunch** recorded a five-song demo recently, **This New Land** have been recording and are coming back, **Syntax Error** came in to mix-down a demo and do some overdubs... On the way into the studio are bands including **Rise** and **The Disco Nuns** (hey, have I mentioned that 70's revival before?)...

The **CRSG** production studio was recently upgraded with new tape decks, new patch bays and a new SPX-90 II digital effects machine that we've been abusing to the best of our abilities...

On The Reggae Front: Jah Cutta and Determination are going into the studio to record a low-awaited album... **Kali and Dub inc.** have recorded some more tracks and are looking to put out some more vinyl... **Imperial Force** are now backing **Mike Anthony** as well as doing their own

shtuff... **Yemsgane** are looking to open for **Alpha Blondie** and **Ziggy Marley** in T.O.... and **Smokey Joe** has recorded some tracks, is working on more, and is trying to work out distribution in the States (which seems to be a bit of theme this month)...

On The Speed-metal Front: There's a new **Voivod** album in the works which should be out in April. It's called *Dimension Hatross*. The group's been getting a lot of attention in the media in both the U.S. and Europe and it seems to have paid off. Rumour has it that the new LP will be on a major label across

North America... **Dead Brain Cells** (or **DBC** to their friends) got into a little trouble with an interview published in Another Montreal Publication recently. It resulted in one retraction and a bit of a hassle with record store Rock en Stock, whose prices they slagged a bit. "Jerry regrets saying it (about the prices) and we didn't really mean it. After all, they have been pushing the album all along," says guitarist Phil. "Now we're getting a little smarter in interviews 'cause we know that anything goes."

On the positive side, **DBC** will be recording a new LP this summer—a



From the great underbelly of Montreal's underground comes a new magazine named **Lezzard**. Conceived by one of this city's most dedicated lovers of the underworld, **Marc Thivierge**. The magazine concentrates on record and cassette reviews with plans for expansion a little later on. The first news print edition of this zine came onto the stands in early January and should be coming out every three months or so, the mag sells for \$1.25 here.

Although **Lezzard** hasn't sold like wild fire here in Montreal, over in Europe they're dying to get their little hands on copies, so Marc and other folks from the zine are over there (Belgium, France, etc...) working out distribution deals. At 30 pages **Lezzard** holds a lot of record reviews and is well worth the investment.

Emma T.

year (imagine how many they would've got if they'd taken out an ad in *RearGarde*). They also sold out of t-shirts and got rid of a shit-load of promo tapes. The **Gazoo** also came out of its shell and did quite a bit of coverage on the shows, including a full-page preview of the fest. Now if only they could do that all year round... About those out-of-town bands that played this year... Some nice surprises, some not so nice. Hey, have we got some bands for ya for next year...

Local cow-punquesters the **Darned** got listed in the *College Music Journal* in the States, which is kind of a music bible for those hip (but trendy) university stations down south. As a result, they've been playlisted in Michigan, Philadelphia, Iowa, New York, etc etc etc. The moral of this story is: Promotion! Promotion! Promotion! It works...

Yes, That's How You Spell It Department: Infamous Basturds have a new drummer, Billy, who's billed as "one of the first female drummers to play double bass." Okay, I'll take their word for it. Their record's been delayed because of that eternal "lack of funds" problem. T-shirts are on the way, though... Also, look out for **Motley Fruit**—something about twins, wigs and vinyl mini-skirts...

Party With the Infamous Basturds: The gang's booking a tour

Food For Thought

Club Soda Benefit

Several local groups rush to the aid of **Garde-Manger**, a despairing food distribution organization by holding a benefit concert on April 10th at the Club Soda at 8:30pm.

Tickets cost \$6.50 at the door or \$5.99 in advance— a small price to pay to help out a worthy cause. The neighbourhoods benefitting from your generosity (St-Henri, Little Burgundy, Pointe St-Charles) will be serviced from 21 food banks. Fifty-seven percent of the people in these neighbourhoods live below the poverty line.

If that's not enough to make potential scrooges repent, the concert lineup is fabulous. You can't lose. The big-hearted bands are **Ministry Of Truth**, **The gruesomes**, **Vente du Mon Scharr** and **Kali and Dub Inc.** These bands are playing for free, so count your spare change and party hardy to help the people who need it.

This is only a band-aid solution hoping to raise \$2000. for immediate food service. The cause is the provincial government having weasled their way out of a \$25 000. grant, leaving it up to the communities to provide some solutions. One food bank can serve up to 250 hot meals per day.

The overall situation is grim, the funds will run dry by June at Garde-Manger. There will only be two weeks of fund-raising in April, the time permitted by law, so every little bit helps.

So play Santa Claus and give unwanted, unperishable food or spare cash to: **Garde-Manger, 2515 Delisle, Montreal H3J 1K8. Tel.: 931-8830.**

Better yet, forget the couch potato routine, unglue yourself from the boob-tube and go to the show. This spring benefit gig is unique in Montreal and should not be missed.

Sonja Chichak



The Sons of the Desert

The Gods Of The Hammer



Greetings Mortals. This be the column of info for the r'n'r Valhalla of Canada. Hamilton. You do not deserve this, but the gods are kind to mortals. Read on.

The revamped/remodelled **Teenage Head** have their first full length motion LP in two years due out in the spring. Entitled *Electric Guitar* it features the first EP with new vocalist Dave 'Rave' Des Roches (who does not edit Toronto magazines in his spare time) and new drummer Jack 'jack' Pedler, original members Gord Lewis and Steve 'Mr. Hollywood' Marshall roundout the group on lead guitar and bass respectively.

The LP sounds like three chord rewrites of *La Bamba/Blitzkrieg Bop* with pact harmony and dumb lyrics. And that's a good thing in my books.

Former **Teenage Head** vocalist **Frank "Venom" Kerr** has gone on to form a new combo with ex-**Dice** **Gary Lima** and **Heydon Vasquez** on guitar and drums respectively, and **John Welton** (ex-**Moon Cricket** and **Forgotten Rebel**) on bass guitar. Imagine Sun-era Presley cross-bred with primo Mick 'n Keef run through a big stack of Marshalls.

The **Forgotten Rebels** may have an elpee out on Restless/Enigma records... that is, if the company doesn't get cold feet about such sensitive material like, say, *A-I-D-S. Now You're Gonna Die*. We'll see...

The **Trouble Boys** are putting the finishing touches on their new LP/ video/floor show etc. Mark my words, *Restless* will be the muscle car summer anthem for '88. Bob and Dan Lanois are rumoured to be a part of a deal struck to pay off pool table debts.

Altogether Morris put out an LP *Take Me Home* several years back that was quirky/artsy new music. They apparently have garnered the attention of A Major US Company and have altered their sound to a sort of quirky/artsy version of **Jason and the Scorchers**. Glenn and Sara have been known to do acapella gigs too.

The **Throbs**, who appear on the *Music From the Armpit of Canada* LP have made changes in their line-up for the '88 spasm. Drummer **Pete "Treason" Lotmer** now assumes lead vocal duties while ex-**Moon Cricket** and ex-**Forgotten Rebel** **Bazooka Joe** assumes drum chores. New material is forthcoming... more details as they happen.

Paul Bauman, the producer of that runaway smash hit LP *Nobody Likes the Dik Van Dykes* has now gone and joined the group proper, on bass guitar (replacing **Frank Viola**) and has also produced a cassette of songs by the **Wet Spots**, a yammer-unit built along similar lines of the DVDs 'cept faster, louder, and drunker. The tape is entitled *10 Beers After*. It could change the world dudes...

Fave new band: **Hated Uncles**, like bellecose Swans perhaps?... see the *Armpit* compilation...

That's all for now. Now stand up straight and wipe yourself off!.....

The Mole

concept LP "something like Carl Sagan's *Cosmos*—a positive philosophy of the universe." Nothing like aiming high... The first LP is now being distributed in Europe and that elusive Canadian deal might happen after the second album is released... A mini-tour is planned in May, with a more extensive mega-tour possible in the Fall. Like Phil says, "If we're going to lose our jobs, we might as well do it for a good reason..."

Montreal has recently been depopulated as everybody seems to be going (or gone) on tour. Doesn't anybody go to school anymore?... Anyways, the **Doughboys** are on



their way back to town and will be playing a rare Montreal gig at the McGill Ballroom on the 23rd...

On The Rhythm Activism Front: Montreal's dynamic duo have split up, but only temporarily. Guitarist Dem Stink is off in B.C. planting trees while vocalist Norman Nawrocki has been causing problems at home. Seems he got arrested at a demonstration opposing the Overdale condo project. Something about assaulting a police officer with a deadly kazoo... Meanwhile, they're planning both a cassette, a European tour and a trip to the Anarchist Un-Convention in T.O. in July...

...Vancouver's ranting couple, **Mecca Normal**, will be in town May 3...

The Wanted have a message: "We'd like to blow up the world." At least that's what Simon says. Well, maybe not, but despite all those cow-punky posters, you should know that they're punk-metal, not punk-cow. They don't have any recording plans right now, all they want to do is get more gigs—something that seems to be increasingly difficult for bands with an edge in this city. They are playing the **Silver Dollar** in T.O. in May, however, and you can catch them at the Foufounes this month...

Clay-motion, Devices Style: **Rick Trembles** of the **American Devices** is currently working on a 3-D plastercine cover for their long-awaited (I think it's about 11 years now) first LP. The album's called *Decensortized*, features 12 songs, and should be out in about two months according to Trembles...

Also in "the final stages" is the **Shirley Pimple** movie with a soundtrack done by the Devices and various other current and defunkt Montreal underground bands. I think we've been waiting for this almost as long as the Devices' LP...

I Told You The Seventies Were Coming Back: Or "Maybe Disco Jesus Has Something There." Back in town this month: **The Village**

People! And not just any Village People, but the Original Village People. Oh boy. I think it's time to move to Guatemala and start a new music revolution... I'd tell you when and where the Village People are playing but, let's face it, you really don't care...

Chinese Backwards have just finished recording a couple of new tunes in a 24-track studio, are still flogging their six-song demo, and want to put out an album but (you guessed it) need some cash to do it. **HEY, SOMEONE FIND A RICH PATRON OF THE ARTS, WE'RE GETTING DESPERATE DOWN HERE!**...

Fail-Safe refuses to follow the crowd and do the Big Tour Thing, but they have managed to play a couple of gigs in Ottawa and T.O. recently. The Ottawa show featured "stage diving galore" according to vocalist Iain. The Toronto show, at the **Silver Dollar**, was going good until the band had to stop because the bar closed at 1 AM. Maybe T.O. should change its slogan from "When I come to Toronto, I come to play" to "When I come to Toronto, I go to bed." And they call this civilization...

You can catch **Fail-Safe** backing up **Henry Rollins** at the Foufounes on the fourth, and buy a t-shirt. They're working on a new design, so get the old ones while they're still around.

Ray Condo is back in town, and will have played **Secrets** by the time you read this. The old tunes are going so well that the band's even learning new material for their gigs here and in Southern Ontario this month. The album launch that was supposed to happen at **Secrets**, however, has been changed to a video launch (for *Blast Off* from the new LP). Seems that someone at Pipeline owes money to the studio where Ray and the Goners recorded, and they can't get their tape out until someone pays the bill...

New Comps Coming Our Way Department: *It Came From Canada IV* (on OG records) and *Listen III* (on VOT) should be here any second now... tick, tick, tick...

Finally, have we mentioned the

RearGarde Benefit recently? Yeah? Good. Go.

If you would like to give us any info, tapes, beer or presents (of the non-exploding variety), send them to **RearGarde**, 778 Desnoyers, Montreal, Quebec, H4C 3E2. Or call 932-7945.

Banned Info is compiled from the **RearGarde** wired services by **Paul Gott** and **J.D. Head**.



Wild Women

Montreal's first, and possibly only, women's experimental music festival is happening this month at clubs around the city. Featuring musicians from across Quebec and around the world, it's an event that is unique in Canada.

Le Festival International de Musiciennes Innovatrices includes such diverse musicians as the experimental **Honeymoos** from Japan, Toronto's underground punksters **Fifth Column** and reggae poet **Lillian Allen**, and Swiss jazz improvisationalist **Irène Schweizer**.

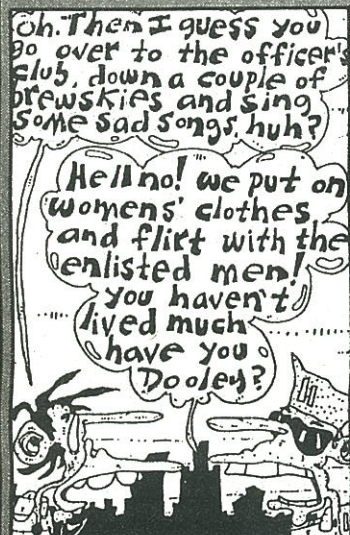
The festival has been put together by a small team of women centred around Montreal's **Wondeur Brass**, who will also be performing. They have been working on the project for over a year now, with six people working pretty much full-time on it since last July.

"We've had a lot of people interested in helping out," says Diane Labrosse, one of the organizers. "And, while we have had a lot of problems, they've all been small problems. It's gone much more smoothly than we'd expected."

The diversity of the artists means that there will be a diversity of locations including Foufounes, the Spectrum, Club Soda, Galerie Dare-Dare, and Maisons de la Culture. The schedule is published below, but for exact locations, prices, etc. call 842-7479. And call early, because it is necessary to pick up tickets in advance for some of the free shows.

While there is a women's music festival held annually in Winnipeg, Montreal's is the only festival in Canada "linked to the innovative aspect of women's music," says Labrosse. "We think that Montreal should have something like this... that Canada should have something like this."

Because the workload is so heavy, **Wondeur Brass** has basically been put on hold during the organization of the festival, and the members aren't planning a second festival. So get out and experience it while it's here.



Anyone who has ever read anything in the music underground has seen **Baboon Dooley**. And he ain't no fuckin' rock musician either, he's **Baboon Dooley Rock Critic!**, a cartoon creation of John Crawford, and he makes fun of folks like us amazin' rock critiques at **RearGarde**.

Too cool for *Maximum Rock n Roll* (though that shouldn't surprise anyone), cool enough for hundreds of small magazines around the world, and even featured in **RearGarde** on the odd occasion (as John sends them up and as we have room). Now you can get the collected works in a 240-page book called (you guessed it) *Baboon Dooley Rock Critic!*

We think it's great, nifty, and probably too anti-left wing (as well as anti-right wing and anti-just about everything) for Cool publications. We still think it's nifty.

Of course, being rock critics ourselves, we'd like to point out that we don't really like the few times when they blow a panel up over an entire page (it looks better small), we're not that impressed with the front cover (he's funnier than that), and we printed the funniest joke above this column. But we're just being critical...

Available from: **Popular Reality Press**, P.O. Box 3402, Ann Arbor, MI, USA 48106. And that's \$9.95 U.S. (that's that funny looking green stuff).



	MERCREDI 6 APRIL	JEUDI 7 APRIL	VENDREDI 8 APRIL	SAMEDI 9 APRIL	DIMANCHE 10 APRIL
20:00H 8:00 p.m.	DIANA MC INTOSH Côte des Neiges	IRÈNE SCHWEIZER Notre-Dame-de-Grâce	MARIE-CLAUDE DE CHEVIGNY Mano Uguay	JOELLE LEANDRE Petite Patrie	INDISCRETION Plateau Mt-Royal
20:30H 8:30 p.m.	CADRAN SOLAIRE	TÊTES DE VACHES	NITROGLYCÉRINE	MUSIQUES URBAINES	UNE PLUS LUNE UNNATURAL ACTS
21:30H 9:30 p.m.	BUIRETTE CABANNES FONFREDE	WONDEUR BRASS			
19:00H 7:00 p.m.				CANAILLE *	
21:30H 9:30 p.m.			MARGARET LENG TAN DEIHM HOROWITZ		
21:30H 9:30 p.m.		DOUBLE X PROJECT HONEYMOONS *	HONEYMOONS * DOUBLE X *	LILLIAN ALLEN FIFTH COLUMN	NEWYORK SCENE



Rappin' With



"Looking at my Gucci it's about at time..."

Hey! I know what time it is! Time check out the baddest rapper on a planet and maybe the whole ckin galaxie! I ain't talkin about no L. **Cool J.**, shit, or **Run D.M.C.**, this n't no **Prince**. This is the King of rap! No tapes, no synths, no illshit. Just original wild-street-yle pure mothafuckin rap. Hit me AD! The King of Rap-Scoolly-D! ingin his superb, B-Boy style up om Philly to rock the house. The ufounes was packed to the roof aitin for another wild, wild turday night.

"Got kinda high and kinda drunk so I had to beat up this little ink..."

Rappin and rhymin about eryday life on the mean streets of nerica. "Smokin that chiba chiba all."

Scoolly and the hottest, ppeninest D.J. alive, **Code oney**, had the anxious crowd ppin and groovin from the oment they jumped on stage.

Hard hittin, max energy, minimal proach, the way rap should be ne. Raw, honest and powerful. n't expect no bullshit from oolly-D.

For nearly an hour they pumped t most of the songs from his two 's and one album.

Before the show I talked with the elligent and articulate young n. Soft spoken and friendly. Not arly as bad-ass as one would pect from a former member of a eetgang called the Parkside lers. But I wouldn't wanna mess h him just the same.

RearGarde: How was the show in onto last night?

Scoolly-D: Wild!

RearGarde: Is this your first trip to nada?

Scoolly-D: No, we was here about a r and a half ago.

RearGarde: Where did you play n?

Scoolly-D: I don't even remeber. It s somewhere close to Toronto z we crossed at Buffalo.

RearGarde: What do you think of nada?

Scoolly-D: Just like the rest of the rld man. I treat every town the ne. We travel a lot so every place ita be home.

RearGarde: How was Europe?

Scoolly-D: It was alright. Just treat it e home. You can't go somewhere d have attitudes. Like I act at me, I act out on the road.

RearGarde: When did you start ing rap?

Scoolly-D: About three or four years .

RearGarde: How old are you now.

Scoolly-D: I'm supposed to be 21.

RearGarde: Supposed to be? You

can tell me!

Scoolly-D: (Laughs) They told me not to do that.

RearGarde: Waht were you doing before you got into rap?

Scoolly-D: A lot of artwork and I had a job selling shoes. That was boring! Those motherfuckers treat ya like shit. People lookin down at ya all the time...

RearGarde: How did you hook up with **Code Money**?

Scoolly-D: We live in the same neighbourhood and one day I was sittin on the steps and he just walked up and we just got to talkin and shit, and he said he was a D.J. I didn't believe him at first. He said "Come over to my house and check me out." So we went over and he started scratchin on the stereo set and I said, Damn! We started workin and two weeks later we recorded **P.S.K.**

RearGarde: Who are some of your influences? **James Brown**? **George Clinton**?

Scoolly-D: George Clinton is more of an inspiration to me. I been listenin to his shit for a long time. I always wanted to do some crazy wild shit like that!

RearGarde: Where do you get inspiration for your material?

Scoolly-D: Real-life situations and just ideas between us. It's not somethin real palnned out. We just plan to be ourselves. I didn't start out sayin I was gonna be the bad boy of rap or stir up the rap industry...

RearGarde: But you did.

Scoolly-D: That's why we made so much noise that we were makin because we just bein ourselves. We did that shit by accident. Like some of these pop stars have to make their image. Know what I'm sayin? Like this new bad boy of rock, **Terence Trent D'Arby**. I like his music and shit but they put a lot into makin him. We just bein ourselves.

RearGarde: What about real-life situations? In one song your mom pulls out a gun. Does your mom really carry a gun?

Scoolly-D: She used to.

RearGarde: What do you think of a lot of these other groups, like **L.L. Cool J.** and **Run D.M.C.**? They're adding synthesizers, tapes and guitars.

Scoolly-D: Waht L.L. is doin is up to him. That's how he sells his records. Personally, I like his first album better than this album. But that shit went double paltinum! Two million motherfuckers like that shit whether I like it or not. As for **Run D.M.C.**, and rock'n'roll, it's like, there's always been blacks in rock'n'roll whether it's **Buddy Miles** or **James Brown**. And other rappers, in the beginnin, they had rock'n'roll in their records long before **Run D.M.C.** I don't think it's such a big deal.

RearGarde: Now rap is a big business and they're taking rap a

step away from the streets. What will happen to rap now?

Scoolly-D: I don't think its takin it from the street. You still have guys makin totally basement, street records like, **Bismark E.**, myself, **Just Ice**, they still make that kind of record. But I think mainstream America and kids in the suburbs wanna hear a much cleaner version.

RearGarde: Why don't you add some synthesizers and take the swearing out of your lyrics and you'll sell more records?

Scoolly-D: Because, that's what I was tellin you earlier. That's not me. I'm sayin what I want and I'm sayin what I feel. If I feel like sayin "fuck" I say it and if I don't, I won't say it.

RearGarde: Right now in the U.S. a lot of anti-drug messages are coming out of rap and music in general. Your stuff seems to be cutting across that conservative trend in America.

Scoolly-D: I say what I feel. All this shit I'm talkin about, real-life situations, are there. You can't get somebody to stop doin what they're doin. I'm not really condoning drugs and gangs and shit like that, but that's just the way life is for some Americans. On one extreme you got people sayin "don't do it" but on another, bigger extreme, which is television and movies, which is much more visual, they're sayin "do the motherfuckin drugs, make the money, get the bitches and shoot the guns." Know what I'm sayin?

RearGarde: Do you come from a pretty bad part of Philly?

Scoolly-D: It wasn't the worst and it's not the worst now. But it was pretty rough growin up. Maybe ten years ago with gang wars and shit like that. But the gang wars are gone. Anybody sixteen or seventeen is drivin around in Cadillacs and BMW's. All ya gotta do is stand on the corner and sell some 'caine.

RearGarde: What kind of music do you listen to? One song you do is called **I Don't Like Rock'n'Roll**.

Scoolly-D: It's not that I don't like rock'n'roll. It's just that I don't like a lot of people in rock'n'roll right now. They dressin like women, wearin false eyelashes, Farrah Fawcett hairdos, fuckin 8 inch heels... I don't think it's a bad thing to cross rap and rock'n'roll or R'n'B, because everybody's been doin it from the start. But some of the energies comin out of rock now... that shits too freaky for me! (laughs).

RearGarde: What do you think of **Michael Jackson** runnin around saying "I'm Bad"?

Scoolly-D: (Laughing, puts on falsetto voice) "I'm Bad, I'm Bad". Don't be scared of some motherfucker sayin "I'm Bad." (Laughs).

RearGarde: But he's a millionaire, capitalizing on the street life. Doesn't that offend someone like

you, that really comes from the street?

Scoolly-D: Well... In a way it does and in a way it doesn't. I really don't think about Michael Jackson.

RearGarde: Good, me neither. Got any plans for another album?

Scoolly-D: I'm workin on it now. We got two more songs to do. Speakin of Rock'n'Roll, **Guns'n'Roses** wanna do a rap song with me. I've never heard of them. Are they good? I'd be willin to do it as long as it didn't come out too slick or polished.

RearGarde: They're not too slick. They're pretty trashy.

Scoolly-D: I really gotta think about it. I really don't wanna offend any of my fans. But everyone's sayin I'd gain so many other fans.

RearGarde: Yeah, it might be perceived as a bit of a sell-out or something.

Scoolly-D: I don't want the people that liked me before comin up to me goin "Scoolly, why did you sell-out?" But I do feel like doin the song...

RearGarde: What are some of your plans for the future?

Scoolly-D: I don't really know... I don't think about this business as Scoolly-D, I think about it as what I'm gonna have when this shit is all over with. When some motherfucker sees a Scoolly-D record and says "Get that shit outta here!" (Laughs)

RearGarde: What do you mean "When this is over with", do you mean rap?

Scoolly-D: No, I'm talkin about my shit.

RearGarde: Do you think rap can endure?

Scoolly-D: It already has. The way it's sellin now! That shits goin triple platinum! They're treatin it like business now. You're talkin about that kinda money, you're talkin about gettin the right people, the right image, stars, shit like that. Before if you sold 10,000 records you were a big star.

RearGarde: You're a big star. Has that changed things for you in terms of hangin out in the neighbourhood?

Scoolly-D: Kids see you on T.V. and they hear the records and they want posters and shit. I can still hang-out on the corner and shit like that.

RearGarde: Do you have any final message for the world or something profound you might like to add.

Scoolly-D: Naw, nothin really... I say it on my records.

RearGarde: Let me ask one more question. Seeing as you come from a pretty rough background, gangs and violence and stuff... Have you ever killed anybody?

Scoolly-D: WHAT?! Now would I tell you that!!

Interview conducted by Zippy

REARGARDE PRESENTS...

THE FIRST AND MOST POPULAR WAY WE

Absolute Whores

ARE A'COMIN'!!!

MRS SCIENCE

...OH HHHH...

SEE IF YOU DON'T DRINK AND STARE.
"their Moms'd hate'em if they knew you'd gone!"
*A MEMBER

MAY 5 & 6

STATION 10

2071 Ste-Catherine

THE BROWN LIGHTNING TOUR

THE BUL... THERE ARE TWO WAYS TO BEAT OFF THE BUL... DON'T TALK ABOUT OUR WAY INVOLVES DRESS & BRANDISHING A...

DUTCHY'S

RECORD 1587 ST-LAURENT

CAVE 844-6208

THE SAFE PLACE TO BUY

SPECIALIZING IN
HARDCORE, ALTERNATIVE
IMPORTS AND DOMESTICS
CD'S AND DELETES
TSHIRTS, IMPORT
POSTERS, ETC...

UIC

COMING TO
STATION 10
IN MAY

hyper

U.K. Shoes and Boots

chaussures:
exclusivité Londoniennes
4304 St. Denis, Mtl., Qué., H2J 2K8
Tél.: (514) 842 3210

ROCK

CUSTOM PRINT
T-SHIRTS
On The Spot.
Bring Your Own Photo Or
Design

ROCK, HARLEY SHIRTS, POSTERS, NOVELTIES &
SOUVENIRS

17 St. Catherine E., Montreal Qué.
Telephone: 842-9559

10% DISCOUNT WITH THIS AD

CINEMA

A bad haircut is illogical.

COIFFURE CINÉMA • BENJAMIN ROBIN • 4245 ST-DENIS • MONTRÉAL • 849-2167

Urban Dayglo

A

9

4 Neon Rome was in town recently to play a show at Poodles. We verted them down to the CRSG dios to do an interview in our er-crowded production facilities. e sat down and giggled a little bit er the description pasted on their um that was in the studio. I then mplemented Neil, their vocalist, his new haircut (he's bald), and n we got down to business. e squeezed the whole band into r news room - vocalist Neil Ark, bassist John Borra, guitarist ccky, keyboardist Bernard and ug (the silent one) on drums. rie was lending support on the estioning side.

RearGarde: Our music director de-ibed your LP as "From fragile istic melodies to thundering and eaming rockers." Is that what you s are looking for?

in: It's a pretty good spectrum, I rk.

rnard: And evrything else, too.

arGarde: A lot of reviews group u in with the *Birthday Party*, the lvs and *Patti Smith*. Do you like nparisons like that?

il: I don't know. It's funny - in ope they compare us to groups e that, but over here we get com-ed to things like *Zeppelin* and ff.

arGarde: Zeppelin?

il: Yeah, I used to have long hair, ou get sick of it after a while.

arGarde: With this new look ld), are you writing faster songs w?...?

il: No, no. (laughs)

arGarde: But do you like those nparisons?

in: I think it's a cop-out for a re-er in a way. It's one way to ate an impression I guess, but you sick of reading reviews that alys say you sound like this and this d this.

arGarde: But how do you pro-te yourselves if you don't like nparisons? How would you tell neone in Montreal to go see A on Rome? How are you guys dif-ent?

il: We're really spacey. (laughs)

cky: And we have long drawn-slow songs where people almost up and leave. And then we come ck with a really loud rockin' tune.

RearGarde: Are you a 'performance art' band?

Neil: It started off like that. We've gone through this sort of figure eight type development. We lean in different directions in our song writing. Like for the second album, the songs are more hard-rock, but the third album will be more scenery-type music, more mellow.

RearGarde: Ambient?

Neil: Yeah.

Bernard: Not like New Age music or anything. But we'd like to get really strange on the third album. Another thing is that the first album is really different from where we are now. The album was the first step and we're two steps away from that now.

RearGarde: Are you re-working old songs, or is it just the new songs are written differently?

Bernard: Yeah, it's just the new songs sound different from the songs on the second album, which sound different from the songs on the first.

John: But we still play songs that are on the first album.

RearGarde: Is each album conceptual?

Neil: Yeah, definitely. It's too complicated to get into here, but the first album, *A New Heroin*, it starts off with drugs, that was the first sort of awakening. Then it moves into the second record, which is looking at the same things from society's point of view. And now the third album almost looks at things through religion.

RearGarde: It sounds like you've put the second album to bed and you're just thinking about the third LP.

John: We're in the midst of recording the second album which was written a while ago. And now we're writing material for the third album.

Bernard: It's just the way the music scene works here it's hard not to be a year or two behind yourselves on vinyl. I mean it happened to *Groovy Religion* too. Their album was released a year-and-a-half after it was recorded.

RearGarde: Your album cover - I think Crocky described it quite well

- is a picture of a guy in his underwear getting attacked by a bird. Yet your press photos look a little more aggressive. How did the record company pick that picture for the album cover?

Neil: That's interesting. We sent them a whole bunch of photos and they didn't like any of them. So they made their own photos. It is similar to the photos we sent them, but that's not what we planned for the album cover.

Bernard: I remember when I first got it, I was a bit surprised, but it's grown on me now.

John: I sort of liked it.

Bernard: I hated it. (laughs)

John: It was in France that they designed it, and it was initially released on New Rose records. Even the lettering was kind of peach coloured and looked even more soft and more reflective of what the Europeans thought of the album.

RearGarde: Your press photo is definitely a lot more aggressive looking.

Neil: Yeah, that was taken during our Led Zeppelin phase. (laughs)

Crocky: In the summer we were like total rock pigs and played with no clothes on and smashed our guitars and went crazy, we were so energetic.

Neil: That's why I think we keep on turning towards other things, because when we change directions we usually take it to the extreme. I think that's good for us and our audience.

Bernard: We never write a song and say "Well, that song won't work. It doesn't sound like Neon Rome." Whatever we do is what Neon Rome is. There's absolutely no boundaries.

RearGarde: How did you manage to get a record deal with New Rose in France?

John: We just sent them the tape and they liked it. In fact, it was initially

five songs but they wanted it to be an album. So we recorded two more.

RearGarde: Have you been getting a lot of response from Europe?

John: Yeah, I think that's one of the better things that's happened as far as something coming from an outside source. We've sold quite a few albums in Europe and we've gotten pretty good press from *Melody Maker* and some of those papers. So our name is known at least a bit in Europe.

RearGarde: Are you going to follow that up with some sort of tour?

John: It's a possibility after the second album comes out, because it's such an opportunity to put our foot in the door.

RearGarde: All your posters that I've seen seem to have "Jesus" and "heroin" on them. Are you trying to attract some sort of audience here?

Neil: It's just sort of that day-night, male-female principle of sacrifice-pleasure. Things like that.

RearGarde: Do you think people will realize that when they see the posters?

Neil: I don't know.

RearGarde: Are you guys planning some more tours?

John: We'd like to go to Europe. (laughs)

Crocky: We're really interested in going south of the border and playing in the States because... um, that's where the bucks are.

Bernard: Well, we've sold 5,000 records in Europe and we'll be lucky to sell 500 in all of Canada.

John: I think it's really difficult, too, to play across Canada. Especially if you're a young band playing in small venues, just because there's so much space. Europe is just so much more condensed.

RearGarde: I was told to ask this question: How big a role do drugs play in the band?

Crocky: I'm not into drugs at all personally. (loud screams and laughter from the rest of the band)

Neil: It's true. Nobody in the band does drugs and that's the truth. Nobody here ever did drugs.

Crocky: I just drink beer and smoke my peace pipe.

RearGarde: But the album's called *A New Heroin*.

Neil: Yeah, but a new heroin used to mean smoking hash and drinking

milk. We figured that that was a better high. And then it was other things...

John: And then we discovered that milk causes phlem. (laughs)

Crocky: None of us have ever done heroin. I bet everyone thinks we're junkies, but...

RearGarde: But you said the first album was written from a drug perspective. How can you write it from a drug perspective if you're not writing with a drug perspective,

John: Well, there's drugs and there's drugs. You don't have to be on heavy drugs.

Neil: Actually the big joke on that album was that we couldn't afford to do drugs so we just pretended to be doing drugs.

RearGarde: I know this is pretty standard, but I'm really curious as to where you got your name from.

Neil: Okay, I was jamming and trying to think of all these names. And a funny thing happened - I hadn't smoked drugs for three years, I was very against it - and then John encouraged me or something (laughs). And so I was sitting in this bedroom after just having smoked a joint for the first time in three years - I was living with this girl at the time - and she comes in wearing this awful looking dress. It was just so bright and funny looking that I just laughed and laughed. And she goes "What are you laughing at?" And I go "Your dress, it looks like a neon rome." And then we just stopped dead because we'd been trying to think of a name for two weeks.

RearGarde: Another curiosity question: When you look down the road from Toronto at the Montreal music scene, what do you see?

Crocky: *Disappointed A Few People, the Doughboys, the Nils and the Asexuals.* That's about it... I know they've got a lot of discos here.

RearGarde: Okay, here we go... If you could be any mass-produced toy, which one would you be and why?

Crocky: I'd be a wind-up guitar toy that walks around and falls down and stuff.

(Everyone else managed to avoid answering by laughing a lot and quickly changing the subject. Such is life).

Interview conducted by Paul Gott.



NEON

ROME



PHOTO:SATAN

HERE'S YOUR TICKET TO FLY!

Z-39 ➡ Inter-Canadian

\$39

Z39 – that's the ticket!

Z39 is the new student fare that'll let you discover Québec for as little as \$39!

Are you a student?

If you're between 12 and 25 years of age, and have a valid student identification card, you're set to discover Québec.

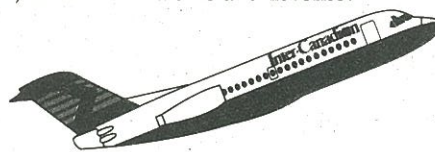
Here are the conditions.

You can fly one-way between two non-stop destinations* for \$39 plus tax. You'll be on stand-by for all flights and can bring only hand luggage measuring 23 x 41 x 51 cm. The last flight must be taken by September 4th, 1988.

For more information:

Call your travel agent or call 1 800 361-0200.
(Montreal: (514) 636-3890)

*The following destinations are excluded:
Gethsemanie, Kégaska, La Tabatière, Baie Johan-Beetz,
Schefferville, Tête-à-la-Baleine and Toronto.



Inter-Canadian
goes further

Reggae

Roots

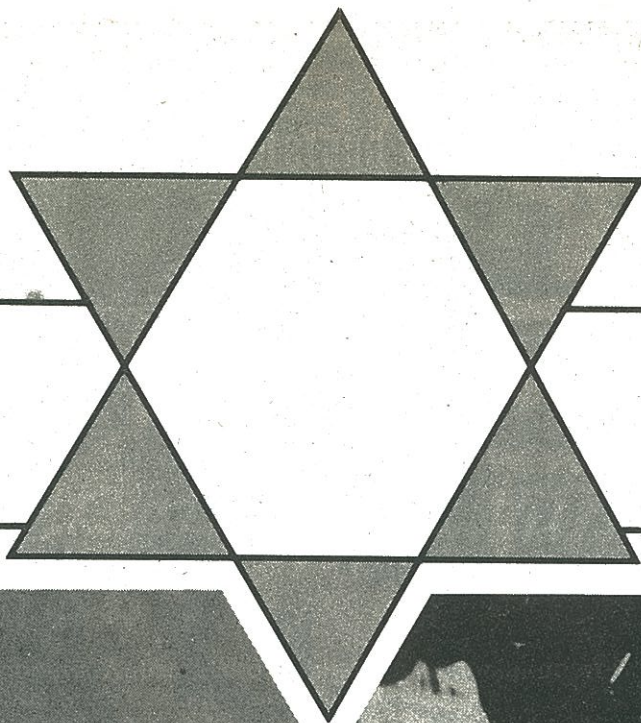
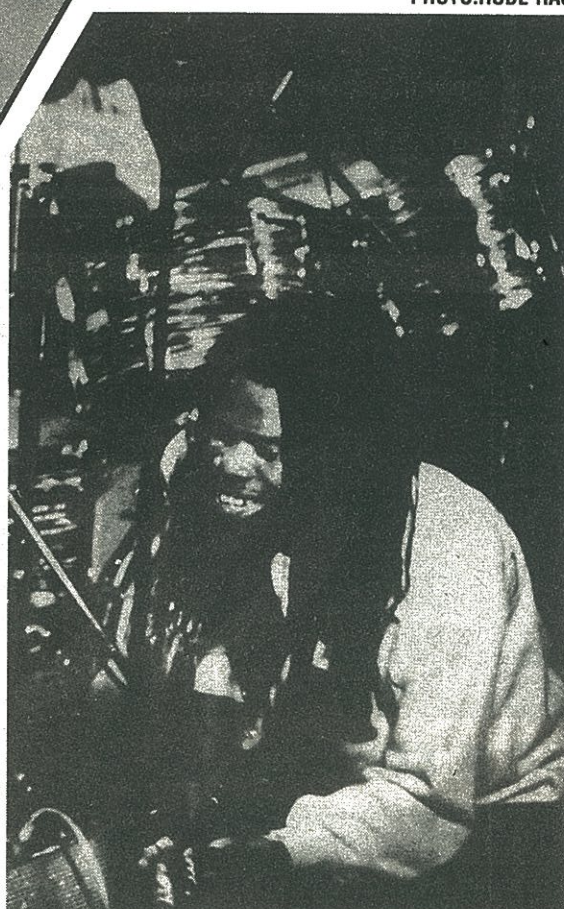
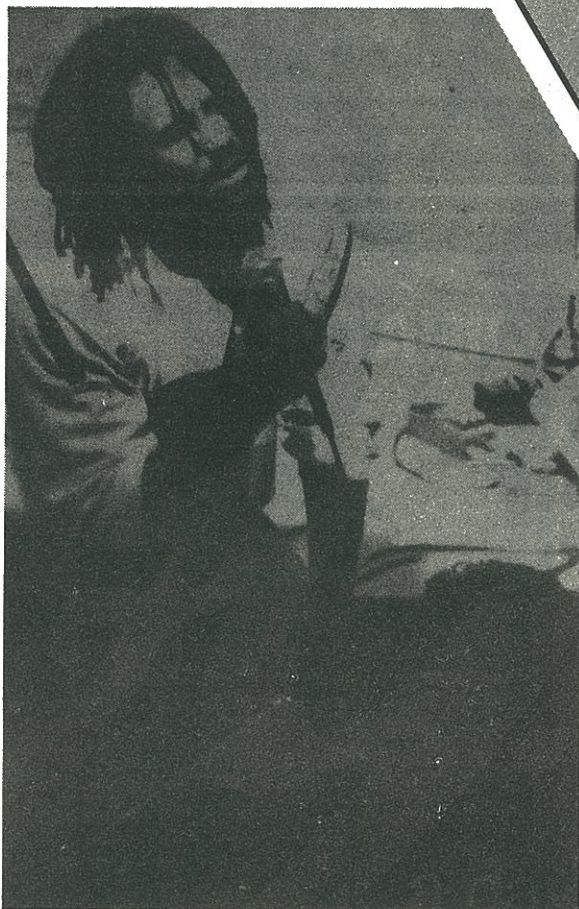


PHOTO:RUDE RAS



John Denver, Lionel Ritchie".

"Dance Hall is cheap to produce and gives a lot of artists a chance to do what they love. A full fledged reggae band is a very costly endeavor. It's current. It's people music. It's what's happening on the streets." Junior added.

Earl "Wya" Lindo who played with the Wailers left and played with **Taj Mahal** for a while before rejoining the Wailers describes their work now as "a rebirth."

As compared to the Wailers of the seventies he describes what they do now as "growth and reaching for and past musical frontiers."

Wya also found working with others "helped his music tremendously and a very successful experience."

"Through the teachings of Jah the music continues whether it's working with people like **Alfa Blondie** or **David "Ziggy" Marley and the Melody Makers** there is a purpose. The purpose is breaking down the barriers of aggression, bringing all people together. Until there is a philosophy that holds no race superior and another inferior." "One Love. One heart give thanks and praise." Junior went on to tell me.

The new Wailers material continues to be good and I'm looking forward to the LP

There is so much more to tell because the Wailers have had a long and successful history. I'm sure they will be around for a while at least.

Jah music will always be there for us to enjoy because of people like them.

Interview conducted by rudra ras maraj

What do you ask musicians that have been internationally successful for about fifteen years? How do you approach people you've been listening to on the radio since you were little?

I sure as hell didn't know. So I just sat down and talked to the Wailers, the people who along with **Robert Nesta Marley** made the best Reggae music ever. I like 'em.

Lemme tell you about the show it though. It was unusual, I thought, seeing a band that had performed in front of more than a hundred thousand in Milan Italy, its right and in front of more than one hundred thousand in New York last year at the Slovack House. It was **Al Anderson** told me, "it's not the size of the crowd, it's the music that counts."

To say the eight hundred people that were there enjoyed themselves would be an understatement. They were dancing, standing on tables and chairs to see over those jammed at the stage. They were cheering and screaming and singing along to *No Woman No Cry* just like the live LP.

It was an especially special show because they were playing in Montreal on Bob Marley's birthday.

Julian "Junior" Marvin is doing an excellent job. He sings great and is great with the crowd.

The stage performance is back to the way it was in the beginning. Toots Bob" as **Familyman** put it.

They are players that would assure

Wailers continued success. During the soundcheck they were lining around and ended up playing each other's instruments in what

amounted to a fun jam.

Al Anderson took lead vocals for a couple of songs showing a more americanized, soulful side of the Wailers. They played for about two hours and no one went away unhappy.

When I sat down with **Familyman**, **Wya** and **Junior** before the show to do the interview, Familyman and I talked about the beginning.

Familyman called signing onto Island Records an "upliftment and something very special". Another highlight that we discussed was the *Zimbabwe Independence* concert.

He told me that it was "hard to find words to describe the feelings" he was left with from that experience.

I asked if there was any question of continuing after Marley's death.

Familyman told me that "we all go through many trials and tribulations but it was important that we continue doing what we are doing."

Junior and I talked about him doing lead vocals.

"Jah works in mysterious ways" he told me. Then he went on to explain that "after doing harmonies and working with Bob all those years I got to know the material quite well." He used to sing lead for another band as well and did session work for Island Records. Playing for people like **Steve Windwood**, **Toots and the Maytals** and **T Bone Walker**. He was born in Jamaica but moved to England with his family at nine. His father is a pianist and Junior "had to play or else" but "it all worked out for the best." He joined the Wailers on the *Exodus* LP and has been having a good time ever since.

We discussed the changes in the lineup over the years and how it affected the music they made.

"We work from strength to strength" Junior told me "and together with divine inspiration we keep the music of Jah people going." As Bob once said Music will live on Forever.

The Wailers have been doing some recording in the past three years and expect to have an album

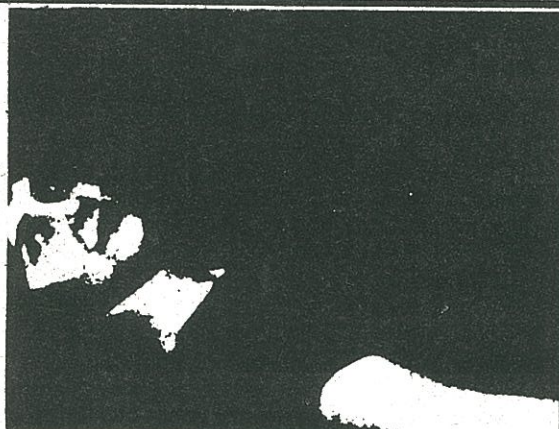
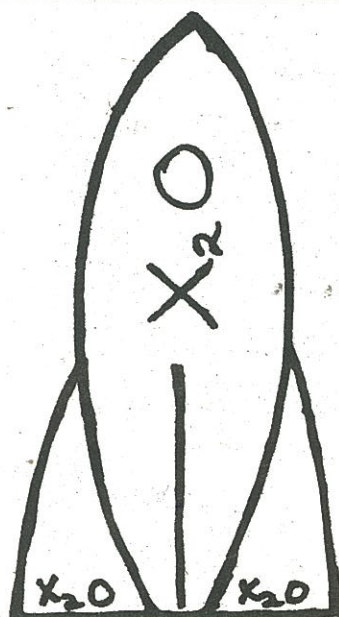
released in a couple of months, around April or May.

RCA and EMI have been showing interest but Island is not going to be left out of consideration I was told.

Another topic that we got on to was the situation of Dance Hall ruling Jamaican radio waves and being popular period.

The Wailers appreciate "all kinds of reggae be it **The Police**, **UB40**,

IT / EVA B.

BOUTIQUE VETEMENTS DIVERS
VENTE-ACHAT2013 blvd St-Laurent
849-8246I buy all your "fucken clothes"
immediatly after selection

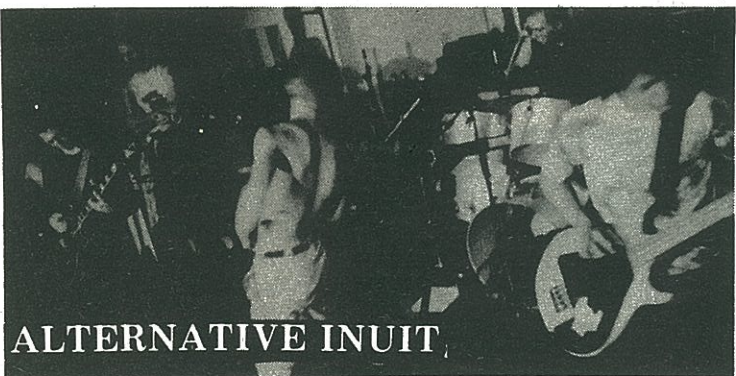
X₂O
HAS LANDED
WITH
AFFORDABLE
CLOTHING
AND
ACCESORIES
IN ITS
HOLD

1432 O. Ste CATHERINE
near Bishop

393-9958

SUPPORT THE 'ZINE

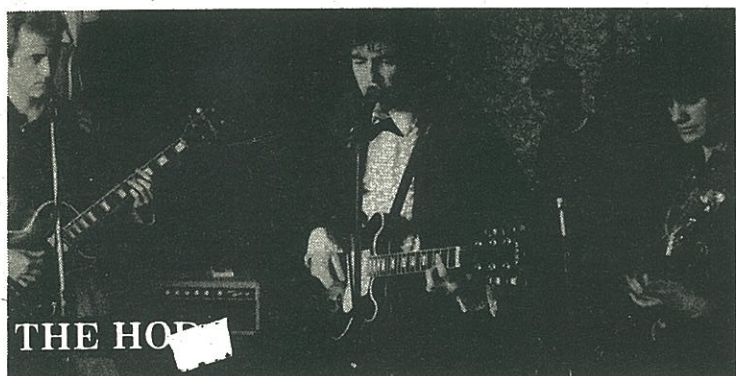
THURSDAY, APRIL 14th



ALTERNATIVE INUIT



LES PARAZIT



THE HOP

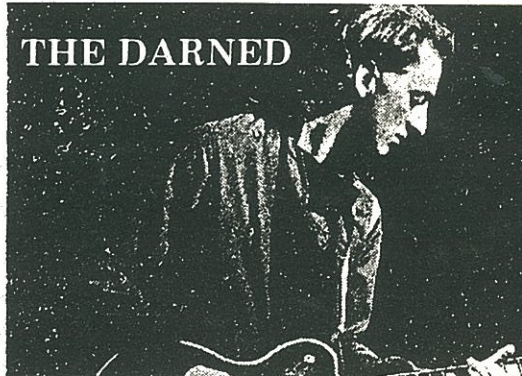


JERRY

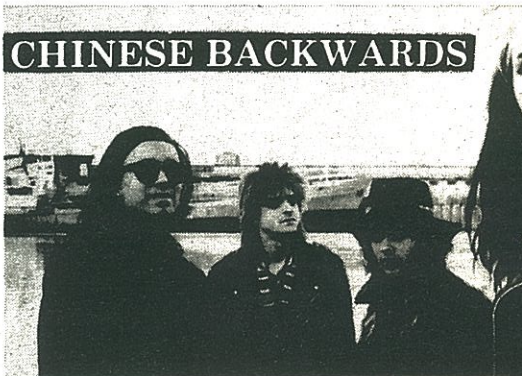


WILD TOUCH

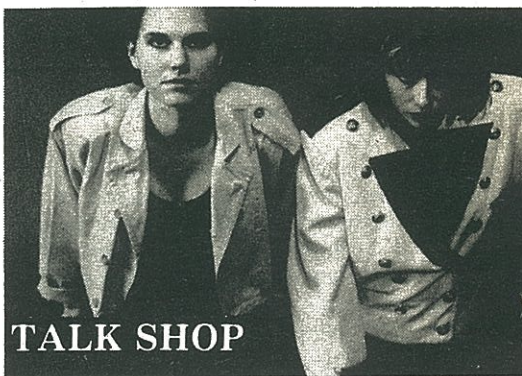
FRIDAY, APRIL 15th



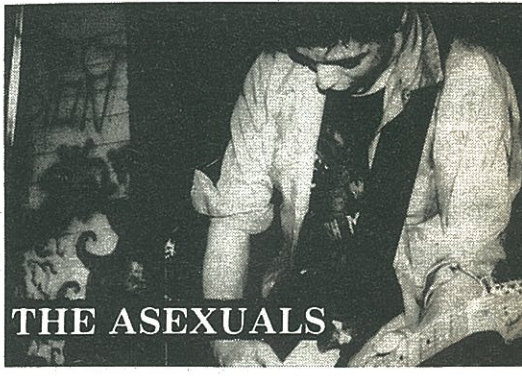
THE DARNED



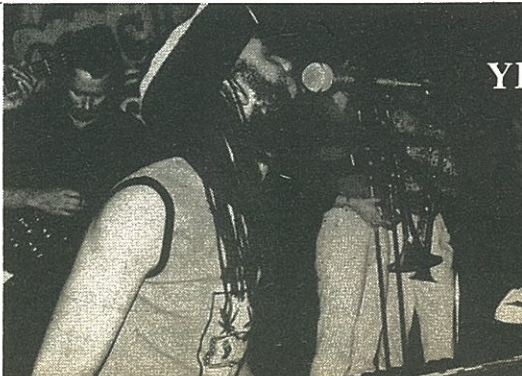
CHINESE BACKWARDS



TALK SHOP

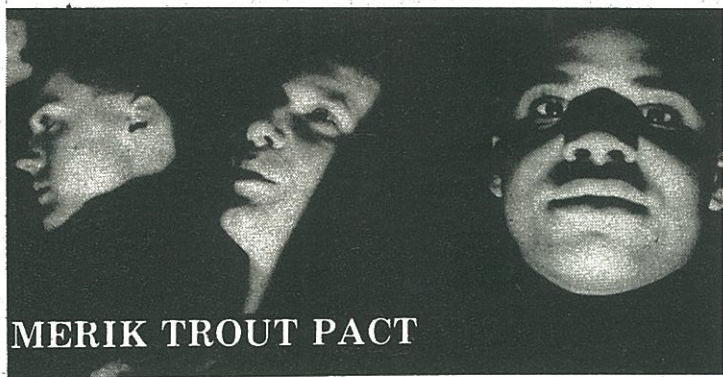


THE ASEXUALS



YH

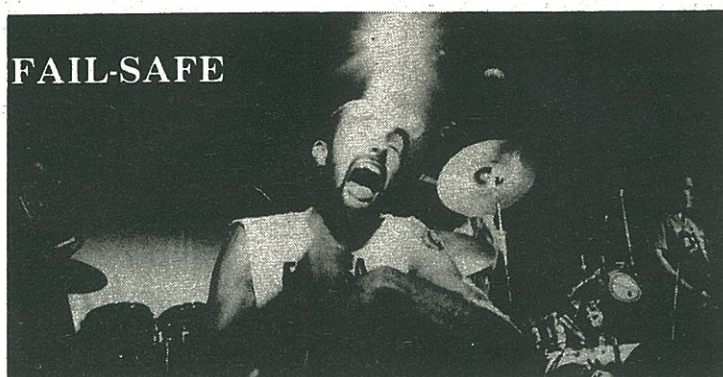
SATURDAY, APRIL 16th



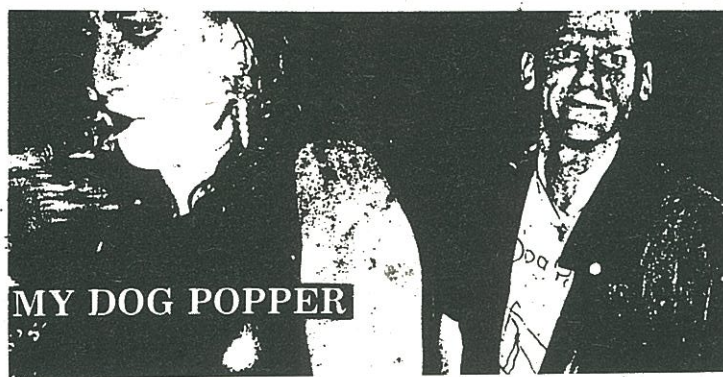
MERIK TROUT PACT



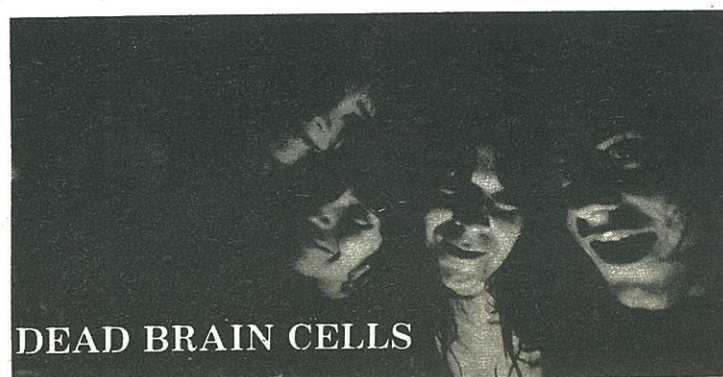
INFAMOUS BASTURDS



FAIL-SAFE



MY DOG POPPER



DEAD BRAIN CELLS

LES FOUFOUNES
ELECTRIQUES

97 STE. CATHERINE
ST EAST

ADMISSION

\$5.00

DRAFT BEER

\$1.50

1st BAND 8:30

LAST MIDNIGHT

REAR
GARDE
BENEFIT



Rockin' With The Rev

by Reverend Bob

Hi friends. You know, before I begin the month's Pastor's Study, I'd first like to talk about some of the Rambunctiously Righteous Ramblings of some of my Brethren from Down South.

I'd like to take a moment to mourn the loss of some of the Finest Fire'n'Brimstone Fornicators ever to grace our T.V. screens. You know, Fine Fellows like Pastor Jim Bakker and Brother Jimmy Swaggert are indeed Great American Heroes, and deserve our All-Mighty Respect. But you know, before y'all start breakin' out in Speakin' in Tongues, remember that our loss is just the Lord's way of allowing The Two Jimmys the chance to go on the Road to Salvation, and that is indeed a Good Thing.

And you know, you can get in on a Good Thing, and Hit the Road, too. Here's how.

Well, if you're a rip-roarin' rock'n'roll band (and who isn't?), and you want to Spread the Word, you first have to have one or two Primordial Possessions. Like a van. There are a couple of ways to Procure Thyself a Van- 1) go down to Honest Jimmy's and get one *real* cheap, or 2) as the Good Book says, "Thou Shalt Not Covet Thy Neighbour's Wife, but Thou Sure as Heck Can Covet Thy Neighbour's Van." *Psalm 39:5*.

As the One Who Is To Be Feared once said, "Now that Thou hast Wheels, make like that Stone and Rock'n'Roll!" *John 5:11*.

The first thing your Band of Gospelaire has to know is where and when you want to go. It's like when the Multitudes take their Pilgrimages. You can't just decide One Fine Day to Plunder Your Way to the Holy Lands. Heck, it Just Ain't Right. You have to figure out a Righteous Course of Events, starting from the first Bingo Hall you want to appear at, and going on from there.

A Veritable Pit of the God's Truth can be mined from Crusaders who've already been On The Road. They can tell you which are the Happenin' Bingo Halls, and which are Dens of Inequity.

One of the hardest things to do is to make your initial contact with these Bingo Halls. Be Prepared for lots of phoning and Heavenly Headaches. Once you do make Contact, you'll have to tell this Philandering Promoter what you have to offer, and for how much. If this sounds too much like Prostituting Thyself for a Greater Glory, don't worry. It is.

There are a few ways to sell yourself- a) ask for a flat guarantee of Cold Hard Cash, b) arrange to get paid a percentage of what rolls in at the door (what we of the Cloth call the Holy Rollin' way to Do the Dirty Deed), or c) combine the two Aforementioned and ask for a lower guarantee plus a certain percentage of the door.

Once you've agreed upon payment, you have to send out a written contract with all the details. It's like when the Good Lord gave Moses the Ten Commandments- She didn't just tell Him, they had to put the Darned Things on Rock. For Rock'n'Roll, paper's good enough.

In a contract, you want to put down every little detail of what you want to receive from the Bingo Hall- amount of cash, sound equipment, clean bathrooms (good luck on that one), accomodations for after the Show, refreshments, deli trays- the whole Kit and Kaboodle. While we're talking about Kit and Kaboodles, I'd like to tell y'all a little story about Reverend Bob's experiences of being a Promoter of Rock'n'Roll.

I once had Dastardly Dealings with Satanic Scumbags from Toronto. They wanted all kinds of cash and stuff. They demanded all kinds of food, including Weirdo Paté. Reverend Bob was Tempted to give 'em Cat Food instead, but the Lord saved me from that Flight Into Oblivion. Anyways, the Lesson for Bands is Not To Be Greedy Guts.

O.K. friends, so much for this month's Pastor's Study. Next month, more on Propogatin' and Fun Stuff like that. Until then, remember- if the Good Lord had wanted Synthesizers, She wouldn't have given us Fun Phallic Symbols like Electric Guitars. Amen.

You write songs...

You've got to understand the music business



Get in touch with us
capac

Composers, Authors and Publishers Association of Canada, Limite
1245 Sherbrooke street West, Office 1470
Montréal, Québec H3G 1G2 (metro Peel) Telephone: (514) 288-471

ONTARIO/QUÉBEC

\$9.90
a day with
TourPass

It's so economical! Only \$9.90 a day for
10 consecutive days of unlimited travel. \$99 in all.

This summer, take off for 10 days of free spirited travel in Ontario and Québec...by bus. TourPass is the best way to travel at your own pace and at a great price. Just pick any 10 consecutive days between May 1 and October 15 inclusively.

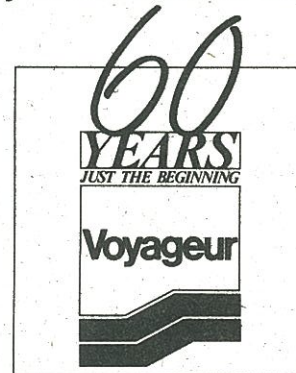
For additional information:

Montreal (514) 842-2281

Toronto (416) 979-3511

Ottawa (613) 238-5900

Kingston (613) 548-7738



CRAWLIN' KINGSNAKES

From London, Ontario



April 21, 22



2071 Ste-Catherine

A RearGarde Presentatio

NO MEANS NO

initely one of the heaviest to come out of the West Coast in the last decade, ansNo have been devastating forces around North America, reg tracked a couple of their er down while they were visit- My Dog Popper show at as in December.

ansNo: The other members lavanting around and... arde: Having fun in Montreal? ansNo: Yes, and not doing ss. arde: So what have you been

ansNo: We have been on the with DOA six weeks now. arde: How do you find tour- h them?

ansNo: A lot of hard work, a in though. I prefer to do it hard e then you have time to get and realize you're spending and not making any. arde: Did you make any ?

ansNo: Well, this time we did s of 16 one-nighters in a row. ickage deal, so DOA is paying 10 a show. So we're doing good money.

arde: Are your record sales boosted at all?

ansNo: I don't know, record on't really seem to depend so on touring, radio play, or g really, other than the fact of ims of the audience. Whether e buying records that year, so, are they buying yours, e they think yours are the nes, or they like you, or er...I think we have a lot of rity, people know about us. ve been played by radio stal- ll across the continent. We n't sell that many records

arde: No? That's too bad. ansNo: But more people are out to our shows and are ware of the band. So that is ng. When you get into this s you find in the end that it is sales that make you the (Laughter) Making records ing out on tour is only an ement for the t-shirts. I out in the music industry, r in the garment industry.

arde: Yeah, at the show we t just buy stickers, we had to shirt to get a sticker.

ansNo: Merchandising , man...(more chuckles).

arde: A few years ago you had

some really good stickers, one of which was called 3 Guys Named Bob with the guy hanging by his neck. So what's the story behind the name Bob? Your name is Robert, right?

NoMeansNo: Well, I wrote a story one time, in which three of the main characters were named Bob. And I was into juxtaposing the absurd things on promo. We don't take promo very seriously, and we try to take ourselves not to seriously either. Sometimes, you try to put a serious message inside as well, but I hope it comes out naturally. We had the Bob picture and that seemed a little funny, and we just put them together for no apparent reason. After that we started calling the figure Bob. He became Bob.

RearGarde: On the latest album Sex Mad there is a side called Side Bob.

NoMeansNo: Yeah, Side Bob, Dead Bob. Dead Bob became that charac- ter. And we all answer to Bob.

RearGarde: Oh yeah, the three Bobs.

NoMeansNo: It's the kind of juvenile stuff that goes on in any band.

RearGarde: Do you find your audi- ence different from city to city?

NoMeansNo: We're the kind of band that don't play anything but our own songs. The songs don't have a certain style of music to them. We'll go from jazz rhythms to straight hardcore to a sort of 70s rock song. We do anything our songs demand. When we go out and play we find people don't like us or do

like us on terms of ourselves. Which is good and bad in a way. It's bad because you don't have the immedi- ate speedmetal audience you would have if you called yourselves "The Dead Kittens", or whatever... Then all the speedmetal people would come out and see you no matter who you were. We tend not to build an audience. We have to go back to towns over and over again. It's a slow process with us, but I think in the end it will be a lot more long- lasting because we are not going to go out when speedmetal goes out in six months, or tomorrow, or when- ever. We'll still be around and we'll still be NoMeansNo.

RearGarde: Where do your influ- ences come from?

NoMeansNo: I was a constant rec- ord fanatic when I was a kid, from the Beatles when I was in grade school up to heavy metal and the Cream when I was 16...

RearGarde: Uh oh, you're dating yourself there...

NoMeansNo: ...and into fusion jazz in my twenties and then I got really stupid, then around the late seven- ties I heard the Sex Pistols and Ramones in particular.

RearGarde: Everybody says that.

NoMeansNo: Common tale, but it's true. The one thing about punk music is it inspired people to do something, to get into music and

play in bands. After listening to all kinds of music, that was the music that inspired me to actually get out and play. I drew all this back-bag- gage with me, also we are just into doing things differently for the hell of it. Like we played two years of our career with just a bass, drums and vocals.

RearGarde: What's the new influ- ences with guitar on Dear Ol' Dad? It has some really heavy guitar.

NoMeansNo: Very heavy guitar. Andy Kirk joined the band, say about two years after we formed. He had been a good friend, John had played in another band with him. He joined, not for his guitar palying skills as such, but more for his stage presence and attitude towards mus- ic, which was the same as ours. We thought with the guitar we could do something different. Along with that came a straightening-out of the sound, a three-piece rock unit from The Who to Husker Du, which has a certain sound to it. We've acquired that sound a bit. We don't really say, is this the way we want to sound now? That is usually the last thing. The only way that we will come in is if we say we don't want to sound that way.

RearGarde: So... how does it work with your record deal? Here it's on Psyche-Industry records, and out west it's on Alternative Tentacles.

NoMeansNo: It's licensed to Psy- che. They were the first people to say "Hey, we'll pay you to record the album and we'll pay you to put it out

and distribute it," and we said "Thank you very much, you're very kind." Psyche itself has gone through some changes, as it stands now we don't really know what will happen with this new record. We will be with A.T. in the States because they have been very good and they are a strong label.

RearGarde: How was the crowd's reaction in the States to the band?

NoMeansNo: It's been very good. We hit the Top 40 in college radio. We've been getting good feedback from A.T. They send records out to everyone and anyone who will pro- mote it, play it or review it.

RearGarde: How has the touring been in the States?

NoMeansNo: We've gone to the States four times now. We are a pretty hard touring band. That is the only way if you're going to do it seriously, that's the way you gotta do it. Either you record in your base- ment and stay at home, and play the occasional show, or you go out and tour extensively.

RearGarde: So you've been on the road a lot this year?

NoMeansNo: We have been. This year we did three tours and all of them included Canadian and Ameri- can dates. We've just come up from the west coast. The only major centres we haven't played yet are Minneapolis and New York. Some- how we managed to miss them. But we'll get there eventually.

RearGarde: Is the reaction to the band building?

NoMeansNo: If you want to do this seriously, you have to get out to people everywhere. Especially in this kind of music because it's not played that much. There is only a limited percentage of the audience you are ever going to have, and we are not a commercially attractive band. The mainstream of music will never pay much attention to us, I don't think, so we have to go out and get that two per cent of the audience in every city.

RearGarde: Do you have a hard time with people always putting labels on music and, if they do, do they bill you as a certain type of music?

NoMeansNo: We don't have that problem. We play mainly hardcore shows, punk shows, whatever that means nowadays. We find ourselves on the strangest bills. Our music is not standard fare in any sort of musi- cal thing - loud and energetic, that's all. If they like loud rock 'n roll, that's the most broad description you could put on our music.

Interview conducted by Greg Miller.





ARTS ATTACK

The House On Carroll Street

by Monica Bell

This film falls short of being just that, a film! There are many problems within the story that leave one feeling ripped off! The film starts off in a hearing room whereupon questioning is taking place by the FBI. Emily Crane (McGillis) is a woman being investigated. She is referred in the film as a freedom fighter and is

relieved of her duties at Life magazine, where she is a photo editor.

In the film she discovers that some FBI agents are perfecting a plot to smuggle Nazi war criminals into the US, posing as Jewish immigrants. An FBI agent named Cochran (Daniels) is assigned to Miss Crane's case to continue the investigation.

After falling in love with her, they join forces and chase down the bad guys. Well you know what happens. The only positive thing about this film is the performance given by Patinkin who plays the FBI ring leader in the Nazi infiltration plot. His portrayal of a heartless Government official is true to form. His performance leads us into a climatic ending that might remind us of a famous Hitchcock movie.

However the problems lie within the story. For instance, we just don't know enough about these people to really care one way or another. Moreover, we aren't given nearly enough information about the Nazi regime; which should have been more of a focus within

the story line. Perhaps this reviewer is simply looking too far into something that just isn't worth looking into. You be the judge!

Le Corps Politique

by Karen Mazurkewich

"The personal is always the political," says Dena Davida, artistic director of *Tagente* danse actuelle. This much used phrase is the mission statement of *Le Corps Politique* dance festival opening April 20 to April 30 at Maison de la Culture Plateau Mont Royal. In addition to featuring Montreal

dancers, *Tanzfabrik Berlin*, a dance ensemble from Germany directed by a collective of choreographers and dancers will also be performing.

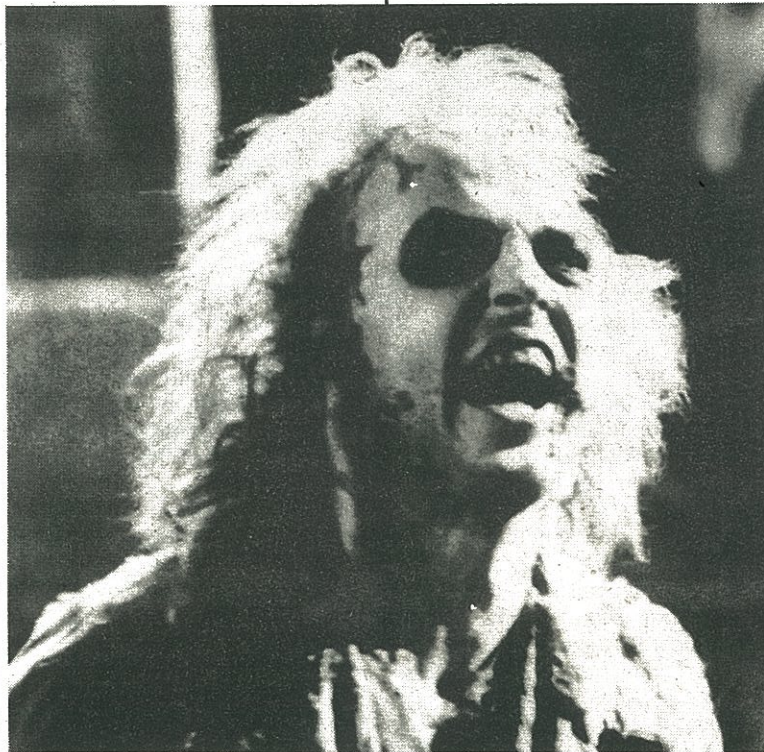
The emphasis of *Le Corps Politique* is political, content-endangered species, facism, poverty, sex and passion and feminism- issues that dominated last years production as well.

Davida is particularly vocal about body image: "The body literally shaped by society can be seen as a perfect metaphor for culture." Classical ballet reflects European aristocracy and contact improvisation is a product of the sensitive sixties, says Davida. "With the commercial eighties we have the anorexic, muscular dancer," she adds "And we don't accept bodies over forty."

Le Corp Politique promises to be more of a multi-media show than *Tangente*'s last production *Sa Geste*, and more lively than *Most Modern*, a rather static production led by dancer-choreographer James Saya. Whereas *Most Modern* was a collaboration in which three separate choreographers were seen as one, *Le Corps Politique* offers a variety of themes and styles.

Don't let the program notes intimidate you. Modern dance is very accessible.

Arta Attack is also a radio show heard daily on CRSG radio, 89.1 Cable FM.



Michael Keaton plays a wild and crazy ghost in Beetlejuice.

by Mitch Brisebois

Electric Centipedes



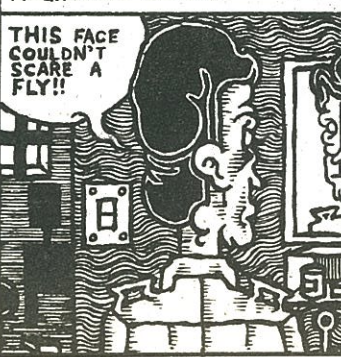
Motion Picture Purgatory

by Rick Trembles

THEN I BEGAN THINKING ALL ABOUT MURDER AND CANNIBALISM. I USED TO GO TO GRAVEYARDS AT NIGHT AND DIG UP CORPSES, STUDYING THEIR HORRIBLE FACES, WISHING I WERE AS TERRIFYING AS THEY...



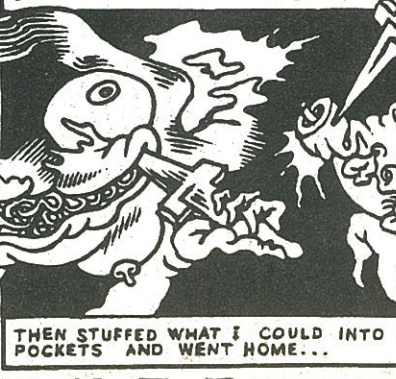
I COULDN'T STAND THE FACT THAT MY ORDINARY APPEARANCE FRIGHTENED NO ONE!



POUNCING ON MY VICTIM, I QUICKLY CUT OFF HER HEAD AND SHE DIDN'T EVEN SCREAM...



I WORKED FAST AT CUTTING UP THE BODY INTO PORTABLE PIECES



THEN STUFFED WHAT I COULD INTO MY POCKETS AND WENT HOME...

UIC

A.I.C.

UIC U.I.C. U.I.C.

U.I.C. U.I.C.

UIC

UIC uic

Fred: And there's specials, like *City Limits*. Last week they had a garage special, with the **Gruesomes**, the **Chesterfield Kings**, and the **Fuzztones**, and ours, and stuff like that so...it's great.

RearGarde: So that would be the...well everybody hates the word "label" so the "genre", let's get french about it, that you think you come from-garage?

Fred: Well yes, but not in that a lot of the stuff they covered. What people considered garage they think of the '60s. **Standells** and all that. We consider ourselves a garage band but with an '80s perspective rather than we're not rehashing all the '60s riffs and sounds, but we're garage-y, it's more of an attitude thing in our music. It's borderline a lot of things. It's Rock and Roll, a touch of hardcore, this and that...

RearGarde: So that would be the band philosophy, doing garage, but don't copy and just have fun with it. Is there any band that you might call a basic influence?

Danny: No too many years of listening.

Fred: We've been influenced by so much. Probably the late '70s punky stuff but...

Danny: It made us want to learn more.

Fred: The bar chords sounded simpler than a lot of mid-70s progressive music, it influenced us to pick up an instrument. But musically we're influenced by all sorts of stuff.

RearGarde: Paul amde me swear I would ask this question-if you guys could be...I hate this...any mass-produced toy, what would you be?

Fred: That's a good question. What would you wanna be?

Danny: The same as we are now.

Fred: You mean, literally a toy?

RearGarde: Literally, say a Dolly Parton doll or uh...

Fred: I'd like to be one of those plastic guitars that always get smashed up about a week after you get it. You know, four plastic strings.

Danny: I dunno...

Fred: Sounds like a question a psychologist would ask you.

Danny: Maybe a Tonka Truck. (We all laugh)

Interview conducted by Lorrie Edmonds

JIC come from the little community of Exeter, Ontario, but now based in Toronto. They came to town a few months ago to play at Les Foufounes. I interviewed them at CRSG, swapped t-shirts and went to the show. Virtually no one showed for an incredibly energetic performance. This I could not believe as they've packed places in other parts of Canada, with Rockers on their first album *Our Garage*, and the definitive Stooges song as an ending, their show was one of the better ones so far this year. You missed it, your loss. But they'll be back, hopefully quite soon.

RearGarde: Well I guess I can start at the beginning. When did you guys get together?

D: The original band started forming about six years ago, in a garage, of course and we all had just picked up instruments at that time. I was doing your basic *Louie* riffs and your *Wild Things* and all these things and then two people, the original bass player and the guitarist, didn't have enough interest, so they were replaced. Danny here was replacement for Fred, and my brother Dave is the singer now. At that point we started taking it somewhat seriously, to the point where we started playing for a case of beer.

RearGarde: So now you've worked to say \$100 a night?

D: Well some nights are better and some nights are a lot worse, it varies.

RearGarde: Were you guys all on the same page when you got together?

D: Yes, we were. That was early in the recession was opening and that really affected the area that we were from, Exeter has a population of 3,500. It's a tiny community. We weren't outsiders, we were townspeople.

RearGarde: How much did you put into *Our Garage* together for? Did you all have to pool whatever bank accounts you had or did you get a loan?

D: We went to the Toronto Dominion Bank and explained to the loans manager there what we had in mind, and he thought it was a good idea, at you know, the fact that we'd moved from Exeter 150 miles to

Toronto showed that we were serious about what we were doing. He had a credit rating on a couple of the guys; Ted, our guitar player had a boat and a Harley and things like that for collateral. That kinda paved the way.

RearGarde: It wasn't your first time in a studio when you were putting the record together was it?

Danny: Kind of, yeah. It was more or less a good kind of experience for us. We learned the ropes of the business and the studio from that album.

RearGarde: How did the song *Nashville Dreamin* get on *It Came From Canada* #2?

Fred: That was a demo that we had.

RearGarde: So it wasn't a super quality 24-track studio tape?

Fred: That one was. It was a demo in the sense that we'd recorded, but

hadn't finished mixing and they contacted us, we'd already contributed to #1 and so we sent it to them as it was, and they released it.

RearGarde: How has the reaction been to the record across Canada?

Fred: Excellent, really good.

RearGarde: Apparently *RearGarde* was the only one to slag your record in the country...

Fred: It was a bad review, but it was so bad that it was great. We appreciated it.

RearGarde: How has touring been? This is your second or third tour?

Fred: Second time this way east, but we took 1 1/2 months last summer to get out to Victoria, B.C. playing all the way there. It was great.

RearGarde: Any favorite places to play?

Fred: There's so many...

Danny: Everywhere it's been good, good response...I don't think the pay matters much as the response, and if the people like it, doesn't matter how many, that's the benefit of it.

RearGarde: Are there any bands you play a lot with?

Fred: Yeah, a few Toronto bands, like **No Mind**, they're really hot, also the **Purple Toads**...

Danny: And a new band that just got together called **Heimlich Manoeuvre**...

Fred: You'll be hearing from them soon. They're gonna be doing some vinyl.

RearGarde: What about videos, and the Canadian Much Muzak market?

Danny: We have one. They play it once in a while.

RearGarde: So it's gotten some rotation.



18

Day 1 Rude Guru, The Darned & Three O'Clock Train

Opening night of the New Music Fest so what do ya figure RearGarde does, we missed the opening band. Too bad I wanted to see Rude Guru and discover what all the fuss was about. Maybe I'll escape their world domination plans...c'mon guys try and find me.

What I did catch was The Darned halfway through their set, doing some new song for the first time. While I can't say The Darned break any musical ground I just don't think that's their point. The almost full-house enjoyed the show even though I still think that Donna Lee Marsh (the singer) looks terribly uncomfortable on stage. The bass player tonight looked a lot more sober than the last time I saw them. All the hits were played from their newly released lp and some new ones were thrown in, the potential is there hopefully they can tap into it.

Next up were the headliners, Three O'Clock Train. This being the second time seeing them with the new bass player I left with the same reaction as the first time.

While he unquestionably adds to their sound with his backing vocals, his bass playing seems to take away from their Roots Rock/Country sound that I've come to enjoy so much over the years. He sounds more as if he's plucking for KC & The Sunshine Band—he's too damn funky.

Adding his annoying habit of turning his back to the audience and adjusting his amplifier throughout the show (did he miss soundcheck?) to his over-funky bass playing his stage presence is more disturbing than anything else.

As for the rest of the band and show, they were hot. It was great to see them use acoustic guitars for what to me is the first time, it added a helluva lot to their sound and certainly didn't alienate any long time fans.

The one hour fifteen minute set was ultra-slick for them and even included covers of Stand By Me and It's Only Make Believe. The originals were there of course and even a solo song by Mr. Mack to open the encores, fresh stuff for them and good to see that they're polishing that live act for world domination...watch out Rude Guru.

Warren Campbell

Day 2 Cript Kickers, Swinging Realities, Jah Cutta and the Determination Band

The Cript Kickers kicked the night number two off in the right way. The crowd that was there were having a great time with the rock/ska sound the band produces. They also played their song that will soon appear on the *Listen 3* compilation.

They are a young band that just got back together after a break and are looking for dates during the summer. One of the guitarists and singers also plays with Top Ranking. Their drummer is in another band as well. Check them out the next time they're playing.

The Swinging Relatives swing the crowd into what might be described as euphoria when they took the stage. They were tight, so tight you could hardly breathe. They were fun, so much fun there was no room on the dance floor. They were good. Their set started off with reggae sounds and then came the ska music that they're known for. This band is fun. This band is good. The next time they are playing go see them.

Jah Cutta and Determination Band show the professionalism that brought them to where they are today. The dance floor was still full.

Just back from Calgary, they are also going to start on some new recordings soon.

The guitarist started things off singing a few songs and telling us about his time in Jamaica as a policeman and DJ. Then Jah Cutta took the stage and handled the music and crowd in his usual distinguished way. The night was hot and became hotter with Jah Cutta. They were even some true fans in the back screaming and blowing whistles. A band not to be missed.

Rude Ras

Day 3 The Now, 21 Hundredz, Weather Permitting

Saturday being Saturday and this being a Festival and all...over 400 people filed into Club Soda to catch sets by these three bands.

Funny, for a band that the Festival program says has been around for six years, not a lot has been said about The Now. Talk about a low profile. Nonetheless, the mods came out in droves for them—judging from the peach-fuzzed faces, you figure they were being conceived just about the time the first set of mopheads were breaking up.

The Now had a good set just right for concert goers in search of a time warp with a mix of original 60's influenced pop songs. The

Now's drummer is something to watch, not since the days of Keith Moon, not in this city at any rate.

The 21 Hundredz from Calgary hold the distinction of being the first ever out-of-town band to play the Festival. Like it or not the band's brand of power pop, polished to within an inch of its life became very easy to listen to. Technically, they were perfect, which only showed that technique isn't everything in rock and roll. But they are an A&R man's dream. Much more poppy than anything we're used to hearing here. Top marks go to them for balls. (Except Lori Kennedy, their drummer, who is strong and steady) to come into this city cold, no rep, no nothing and they pulled it off.

Weather Permitting is a reviewer's nightmare. You either love the stuff or you hate it. The music is so quirky, so obviously well thought out, so good, but...there's always a but. Tonight it was technical difficulties that made Club Soda's size-of-the-art system sound like a high school gym's. The lead guitar sounded like a mosquito, by the guitarists own admission. Word circulated quickly that one/some/all of the members were at death's door. Enough already. The responsive crowd carried the band through to the encore, when, in wild abandon, the things that amke this band click finally clicked. Granted, some of them are introspective, but if you can't sing about your own pain, who can?

Clair Varvish

Day 4 Remote Viewing, A Handful Of Snowdrops and Traffic D'Influence

Hi, this my first review for RearGarde but you'll find utility in my novice approach. Seated near the railing at Club Soda, I was witness to three talented bands of the same ilk, yet of different substance. That night it seemed as though the synthesizer was king. There was a conspicuous lack of traditional instruments while electronic components, computers and L.E.D. readouts were always visible.

Remote Viewing was the first band to perform. It comprised of a beautiful woman whose voice was just as appealing. A few of her songs had a light sprinkling of arabic influence. The male part of Remote Viewing was more of a computer technician than a musician. Both of the people on stage seemed to be servicing their music machines which were everywhere. The instrumentation was plentiful creating the illusion of there being more than two people on stage. The band must be more at home in the studio than on stage because there was little audience interaction. It was all nice, but boring because their melodies were uninteresting and predictable.

A Handful Of Snowdrops is comprised of four clean-cut men in their twenties. They wore black suits, socks, ties and shoes. Their music was loud and sometimes confusing. At other times, they sounded like U2. Seduousness, arrogance, obnoxiousness and downright coolness are adjectives which describe their interaction with the audience. Occasionally, a song would spark a raging fire of applause but not to often. Occasionally, the lyricist had some real thought-out winners but most of the songs placed emphasis on genres. They are very talented and show us that there is life after politics in their native Quebec City.

Traffic D'Influence is overwhelming. There is a great deal of zany comedy in their work. Though quite Quebecoise, they did bring jokes in both french and english to a delighted audience. The most innovative part of their act included lyp-synching with cleverly sampled recordings. They are very friendly and know how to manipulate to audience's feelings. The band employed brilliant props and made use of visual media better than any other band that night. One of the members played trombone, it added to the zany set-up. They performed flawlessly. Traffic incorporates drama, theatrics and a melange of sights and sounds for an equally varied night of sensory delights.

Nigel Goddard

Day 5 Fail Safe, Preison Shade and Bab

This was the first time for this reporter seeing a performance by Fail Safe. They were pretty interesting and pretty good and Ian is a great dancer.

The stand out of the performance was Rape, a song that also appears on their album. When I asked a couple of audience members about their performance they told me that the song sent chills up their spine.

This boisterous but fun bunch wouldn't even leave the stage when they were finished. Their guitarist wanted to play his favorite song Dear Abby.

Ian, Slime and I even went to Moe's for grapefruit juice afterwards. (HA, ha,ha!)

Preison Shade (This is my Preison Shade

review. Honest!) (That's better than most things I heard—ed.)

BAB were bad. I mean, good bad. They even made a few lines in the Gazette. They're getting better all the time and this show's backdrop was a 24' x 24' version of the posters for their last show at Fofoufoues. They even covered Motorhead's Ace of Spades for Slime and had Michael Stevenson from Warbogsaw Gimmick helping out on second guitar.

They have some new material and their sound is getting somewhat rockier and faster. In any case, BAB are always good and always worth your time. We'll miss them this summer when they're off touring.

Rude Ras

Day 6 Two Men Laughing, The Drones, Change Of Heart, Wild Touch

A slow night at the Bottomless Pit... Four bands showed up to play. First up, Two Men Laughing—young with no potential. Then The Drones—young with potential. Followed by Change Of Heart from Toronto—experienced with talent. Last on the bill, Wild Touch—experienced without talent. Let me explain...

An irritating set by Two Men Laughing, a band whose successes live mostly in their own minds. They seem to have dropped the dead thing and are trying to resurrect old disco hits that should have been dead to begin with (KC and the Sunshine Band's Shake Your Booty, for instance). Their show was for the most part pre-recorded. A potentially interesting drum set up of snare and floor tom amounted to absolutely nothing. Lots of hats and golf shirts and people dancing around, somewhat like those bands that lose on Star Search.

The Drones is a misnomer. This band does anything but drone. They jump around, marry up different styles—like the Ramones and the Police. Dave, the lead singer covers every inch of the stage—one minute he's Jim Morrison, the next he's Gumby. They're everything a good, energetic, young, tight band should be. With a little more work and some individual character injected into the music, the Drones could be real contenders. There are some real songs there.

Change Of Heart have played Station 10 and Fofoufoues on different occasions but it's the big stage that best transcribes their sound and style. They push that Nils-type thing to the limit without making it tedious, thanks to some very interesting hooks, innovative thrash and some neat rhythmic exchanges between bass and drums. This was a small crowd but you'd be hard-pressed to prove it to the people pressed up against the stage.

Wild Touch is more theatrical than musical. That's not necessarily a compliment, as it would be, in say, the performance of Traffic d'Influence or even Wild Touch guitarist Ben Schon's old band, DAFP. Unfortunately, the promise of the band's opening number, a blood-and-guts rendering of Buddy Holly classic Not Fade Away to the tune of thunderous drums was not substantiated into the rest of the set or even into the second song. Wild Touch (Rick frontman) does his fair share of prowling and prancing promoting his image as the Darth Vader of the Montreal scene. And Schon does not leave one effect unturned. There's a pretty bassist with the Wild hair and that thunderously good drummer. But all that and the wall of sound somehow just don't cut it.

B.B. Gunn

Day 7 Chinese Backwards, The Asexuals and Teenage Head

The first time I ever came here to see a show I saw the Teenbeats in 1979 (for ten points what was their big hit) and the happy hour price was three beers for a dollar. Heaven as I remember it.

This time the bands were marginally more enjoyable and the beer was much more expensive.

Opening the show, at least an hour late, were Chinese Backwards. They looked good and did some ok covers but were just plain dull, it was just that their originals failed to light a spark. Chinese Backwards seem to have the talent and energy to do something but are in desperate need of a decent songwriter. That might explain the people yawning and passing me by on their way to the beer counter.

Next were the Asexuals who go back a long way, maybe too long, they're now Arena Rock. Why don't the fuckin' seventies go away? Adding to the dry ice and their version of Smoke On The Water (remember that one) they seemed to feel that they were Forum bozos, witness lines like "It's great to be back in Montreal," go home.

A nice touch to their set was the addition (for this night only) of Blake Cheetah of The Sons of

Rhythm Orchestra fame. He breathed new life into the tired Asexuals. The rest of the band just seemed to be feeding off of Cheetah's energy.

Closing the night were old favourites Teenage Head from Hamilton. Tonight they were that, my favourites but old. The oldest surviving members of the band, Gordie "Lazy Legs" Lewis and Steve Marshall, on guitar and bass respectively just seem to have lost it. Maybe it was a bad night but they just seemed to be going through motions.

They ran through tons of old material and some newer stuff from a forthcoming lp but this show was definitely not the Head at their best.

One thing about the show was this continuation of the crossover between heavy metal and Punk music. I know that's been going on for a few years now in the Hardcore scene but now even Punk bands have jerks in their crowds in leather jackets raising their pinky and index finger in some sort of stupid salute. Whenever the jerk next to me did that at this show I just felt like snapping off one of those fingers but my sense of decency prevailed. C'mon you guys stick to the Alice Cooper/Motorhead shows.

Warren Campbell

Day 8 Urban Bushmen, Kali and Dub Inc., Condition and Sons Of the Desert

The Fest ended on pretty much a perfect note, sold out and four super performances.

The Urban Bushmen were really crowd pleasing and eclectic. They were also a whole lot better than when they opened for Tupelo Chain Sex. The audience was screaming, cheering and having sex in the corner (just kidding about the sex, they're not Bon Jovi). So see them the next time they're playing.

Kali and Dub Inc. were crucial. Kali was his usual active self on stage along with Joanna and Allison. They didn't play my favourite song Home Livin' but that didn't stop me from having a good time (I think I started to drink as much as Mr. Wonderful).

What else can I say, it was therapeutic physically and mentally as Kali would say, Reggae music Now!

Condition were fun. It's the first time I've seen them and I was surprised by the style of music they played. Hell they covered Hound Dog. Keyboards, drums and guitar is what they're made up of and they do it well. They are off to Germany soon to do some recording and performing. See them before they go.

Sons Of the Desert were super. Their performance was full of energy, fun and all the good stuff. They topped off a really great night of music.

They had some new material for our ears and Jim was great on the drums. They were having a good time and it encouraged us. They are one of Montreal's most known bands and they continue to be successful musically. They

are a lot better than the last time I saw them would encourage you to see them next they play.

Rude Ras

Day 9 Jerry Jerry, Hodads, Griffins

On the last night of the festival it was to Club Soda. Thank God for that. The beer more expensive, but at least the sound better than the unbelievably atrocious quality of the cavernous McGill "Ballroom" (i.e. cafeteria).

The Griffins are a band I had never heard until this night. They opened the show with a fresh, poppy sound that ranged from a wimpy lite rock to real cool, garage-Velvet Underground-ish punk. Their featured mostly originals with which managed to win over the full house. They did a startlingly accurate cover of Sweet that drew loud applause. Good debut for band and I'm sure they gained many a new fan that night.

Next up were the Hodads. One of the hardest working bands in Montreal of late with their spectacular set it seems to have off. In my mind the Hodads should've received an award for the best performance of the whole festival.

Aided by great sound and an enthusiastic crowd, their sweet vocal harmonies spa over-top the rumbling and rocking back. By the end of their amazing set the dance was packed and the stage ready for legendary Jerry Jerry and the Sons of Rhythm Orchestra.

Jerry Jerry has steadily built up a following and the crowd on the dance moved right up to the front of the stage in anticipation of their hero. Jerry made a splendid entrance to the appropriate fan and from that moment on captivated the audience.

The band draws no neutral reactions. Their humorous fusion of tacky, evangelism, WWF wrestling, bad TV, sometimes hot, sometimes sloppy rock 'n' roll ain't diggin' it, yer headin' for the disgust, as did the portion of the audience no sense of humour.

One thing the Jerrys may be suffering lately is the high turnover of players. It takes a toll on the tightness of the band that's not what Jerry Jerry is all about. Besides they still have the world's all-time crazies player, Blake Cheetah.

A very entertaining set which ended festival on a fun note. I even saw what appeared to be a smile on the face of the finally-reformed Duncan McTavish (one of the festival organizers), who drank his first beer of festival during Jerry's set.

Zippy

PHOTO:IAN CHUPE





Dogs, Cliffhanger
 a cliffhanger it ain't, corny it is. e Ontario chaps just don't cut it, the are so sweet they make me kinda The music can be described as ric pop with that R'n'B, R'n'R tinge Nothing on this album will knock on the head and demand that you attention. Though *Medicine Man* have its moments in an attempt at chess. (Doggy Don't Records) **vet**

Sex Fiend, All Our Yesterdays
 compilation of the bands success . They have six past albums to their it and this compilation features their ery with such songs as *Ignore the hine, E.S.T. (Trip to the Moons), I'm ig Time In a Maximum Security ight Home and Smells Like...* For an lished Fiend fan this says it all. For familiar audience this LP is a strong showcase of their music. Their d is heavy with assaulting guitar and ussion which lend a dark electronic . This album ranges from downright chy to a type of **Sisters Of Mercy** dance music.. (Anagram/Cherry 53 Kensington Gardens sy. London 4BA) **lope**

N' Nipple Erectors, Bops, Babes, ze And Bovver
 mpilation of old songs, two of which : previously unreleased. The band ged on the music scene in 1977, rd the end of that dated style of Punk . Side one features the band as the **le Erectors** with that British **Sex** ils style, but less aggressive. *King Of* was their first single back in 1978. *ous Wreck* which follows irrups probably the best song on the LP and the B side of this '78 single. The two ining songs on side one are more nicent of 50's style Rock'n'Roll. two features a change of name to ly **The Nips** and a definite change of cal style. *All The Time In The World* bably what the **Beatles** would have ded like had they been Punks.. *ite Eyes, Gabrielle and Vengeance* sent their new popular sound h is somewhere between *Elvis ello* and the *Stray Cats*. The LP is le but good. (Big Beat, 48-50 Steele t, London NW10 7AS). **lope**

uerzende Neubauten
 listening to this record it's obvious German band have both theatrical eption and musical experience. The uments and extensive use of shadowing effects are well fused. paratively the sound is darkish and ronic like the style of Montreal band **F.P. Zerstore Zelle or Destroyed** has a slow steady rhythm mpanied by agonizing vocals. *ring Dew*, which is sung in English, s up. *Stadte* has vocals sort of ided rather than sung, the guitar is a heavier in this song and with oolic effects like an ominous ression into doom. The album has a imic dimensional quality that many . (Some Bizarre/Relativity) **lope**

a Lunch & The Honeymoon in Red restra, Dead River and Done Dun b/ dia Lunch and Thurston Moore, The nb
 y, The Honeymoon in Red' side res members of the **Birthday Party**, was the result of a few sessions with Lunch in Berlin in 1982. Obviously

Lydia was in a swingin' countryish mood that day. *Dead River* has that kind of cowpokish feel to it, with the necessary nihilism' throughout. *Done Dun* just sounded like spooky funeral music with real lythium lyrics. The other side is a bit of "difficult listening" courtesy of la Lunch and Thurston Moore of **Sonic Youth**. Insults mixed over noise. I don't think I'd call this genius material, but hey, it's all mixed by **Clint Ruin** (or **Wiseblood**, or **Jim Thirlwell**, or **Foetus**, or whatever), and he's the smart one. Or is he?? (Widowspeak Prod., P.O. Box 1085, Canal st. Station, NYC, NY 10013-1085). **Lorrie**

Red Lorry, Yellow Lorry, Smashed Hits
 I used to like this band a lot. I still do, sometimes. When they first came out with the album *Talk About The Weather*, I thought they were great and they had an original sound. That sound has since been copied by many a band, now called "alternative" or... gasp... shudder... alternative dance. The title track from the aforementioned album is, unfortunately not include in *Smashed Hits*. This compilation has some hits (!) but not all of my favourites, also one song I've never heard called *Chance*. Their music has degenerated over the years but they still have some power on this one. Their death rock has moaning, groaning lyrics, surrounded by a driving thundering bass with eerie slithering guitar spliced in for an all around sound. This one import would save you from buying 2 or 3 imports. (Red Rhino Records, The Grain Store, 74 Eldon Street, York England). **Greg Miller**

Front Line Assembly, The Initial Command
 Front Line Assembly at first sounds like **Skinny Puppy**, but not all of this album is the same. It is heavy on keyboard and tape effects, for those who like that type of thing. Some tunes don't have vocals, just weird sounds, drum machines and electronics. Good for late nights, just before you space out or crash out. (KK Records, Karthuizerstraat 18, rue des chartreux, B-1000 Brussels, Belgium). **Greg Miller**



Upangybottoms, Upangymania
 This band from Edmonton's record jacket has a lot of people running and jumping. They look like they're having a lot of fun. The back of the record gets worse, cute photos of the band posing and playing live. Inside more liner notes and photos. What are they trying to do, establish a fan club? And then stuffed inside 20 or 30 photocopies of posters from Edmonton, etc. Now down to the music. Basically it is 60's pop. Pretty wimpy. It has its moments. Maybe they are better in a bar with lots of beer flowing and people dancing. (Cam Tek Audio Productions, 15112-116 Ave., Edmonton, Alta., T5M 3W8). **Greg Miller**

Straight Ahead, Straight Ahead
 This band, who have a 6-song 12" 45 (not EP because it's so fast) live up to their name with straight ahead hard-speedcore. Luckily they printed a lyric sheet so a person can figure out what the

lead singer is screaming about. He is vocalizing positive things like what **Oi Palloi** recorded in "...Let's stick together, not fight each other. Never give in, if you're a punk or a skin, never give in to the system." This is about being young, fast and energetic, and opposing normal complacency. (Some Records, 210 East 6th Street, NYC, NY 10003). **Greg Miller**

Stark Weather, Folie A Cinq
 Five guys from a smelly garage in Willimantic, Conn with a bad reputation. for loud noise could not be lawfully removed from their beginning practice location when local residents complained to the police. What eventually came of this affair is an original conga-ed band that calls itself Starkweather. They made an album too! Called...um, *Folie A Cinq*-yeah, that's it. The drums and congas on this record form a very interesting almost African Rhythm. The vocals are intelligent and clear, but just slightly depressing. The singing on *Reagan Is The AntiChrist* remind me of **Pere Ubu**. Some people compare the sound to some late **King Crimson** material. The lyrics are worth listening to. Give this record a try. (vinyl Siding Records, P.O.159, Jewett City, Ct 06351). **Slime**

Tragic Mulatto, Locos Por El Sexo
 A most, ahem, interesting record. They do have at least two accomplished musicians; singer/saxist Flatula Lee Roth guested on **Frightwig's** last release, and drummer Jay "Jazzbo" Smith, ex of the **Rhythm Pigs**, is the hottest, fastest drummer I've ever seen. Rev. Elvister Shanksley (bass) and Richard Skidmark, **Wife of God** (guitar) round out the troops on this here basic California-weirdness record. With songs like *Underwear Maintenance, Swineherd in the Tenderloin*, and *Freddy* (soon destined to become a radical-feminist-vampire anthem), they're definitely in the league of those such as the **Butthole Surfers**. Don't let him come in your ear...yeah, I like it. (Alternative Tentacles Records, P.O.Box 11458, San Francisco, Ca 94101). **Lorrie**

Finis Tribe, Make It Internal
Skinny Puppy? Nah! **Ministry?** Nah! (Ex) **Divine?** Nah! Is Chicago dance music vague enough? Yup!!! (Wax Trax, 2445 N.Lincoln Ave, Chicago Ill 60614). **Slime**

Arf Arf Music Sampler, These Dogs Live In The Garage
 This sampler sounds as a sampler should (say that one 10 times fast). A collection of bands from Mass-a-2-shits pumping out 60's rhythms and arrangements with more up-to-date lyrics and sound effects (The burps-rush hour). Most of the bands on this compilation seem to have a deadening similarity in sound. This is due to the fact that **Eric Lindgren** managed to play organ in most of the tracks. He also produced most of the music himself. All of which adds to the subtle monotony of the music. This is great music to wake up to. Buy the album, the tweeds and the twerps will thank you. (Arf Arf Records P.O.Box 860, East Dennis, Ma 02641). **Slime**

Mae West, Queen Of Sex
 And she said "Come up and see me sometime, sweetie". When he got there, things started to happen quite quickly. "Slow yourself down. Uttered Mae to the Easy Rider, "But sugar, I'm sorry to say, all this alliteration is almost ache-ing my 'ead!" said Sam sweetly to Miss West. "See, my old flame, that St.Lois woman is still out on that deep blue sea, sigh!. Miss Mae muttered, "Well, they call me sister Honky Tonk, and I'm soory to sae,

ON THE RECORD

pardon me for loving and running dear. But you must realize: I'm an occidental woman in an oriental mood for love, see you in Japan." At the airport, Mademoiselle FiFi took Mae's boarding pass as the plane readied itself to fly into the setting sun. Half a day later in Japan, she was confronted by two fellas dressed in glad garbage bags, Frankie and Johnny. Mae turned her nose up and proclaimed: "Sorry guys, but my daddy rocks me!" To learn more about the adventures of Mae Ouset, one should buy the album *Queen Of Sex*. End of yarn. **Slime**

Tav Falco and Panther Burns, Red Devil
 Since Tav Falco has been around for so long, then his seventh release *Red Devil* makes good sense. A crude blend of weirdness and Rhythm never hurt anybody, that's what I've always said anyway. You won't have to tolerate ten tracks of straight R'n'R, or ten tracks of strange noises. In other words, this album won't screw your mind up too much, or have you dancing like an idiot until you drop. I think that the music picks up its strength by virtue of not ignoring its roots, or denying the present context. More traditional tracks include *A Little Mixed Up* while stranger stuff (with always a hint of R'n'R) include *Oh How She Dances* and *Ode to Shetar*. It gets the rhythm rating of approval from my guts. (Right Side Records/Fringe Records, Box 670, Station A Toronto, M5W 1G2). **Robert Rhythm**

Hog Butcher For The World
 Are they big on pigmeat in Illinois? #1/in/ noise(e). That's where all these "who the hell?" bands are from. All unknown (I can sorta see why that might be...) wonders except for gigantic **Big Black**, who stick out like a gold tooth in a mouth full of rotten teeth. The songs are for the most part a nasty mix of folky shit and noise and the rest sound like Big Black fans who just haven't got it. One healthy tooth apart from Big Black gold one, is *Urge Overkill*, a rollicking bit of raunch. Throw the rest to the pigs. (Mad Queen Records, PO Box 5061, Evanston, Ill 6024). **Eliza G.**

Agnostic Front, Liberty and Justice For...
 Here we go. Another vocalist who is trying to sing while vomiting brutally. This one's lurching and heaving all over the mike. From what I can make out, the lyrics aren't too stupid but someone substituted the lyric sheet for a **Cure**

innersleeve (some DJ) so I can't be sure on this point. This is pretty average hardcore, a few decent heavy moments but nothing even remotely earthshattering. Here's a few adjectives that should sum it up (more or less): fast; rapid; quick; speedy; brisk and fast. They also have lots of pretty tatoos but give that singer some Pepto Bismol or whatever it is you give to people with severe puking problems. (Combat/Relativity Records). **Eliza G.**

Flipside Fanzine number 3
 This third Flipside fanzine compilation is like a measy bag of punk grunge with a few little semi-precious gems in it. Quite a star-studded line-u-o: **Circle Jerks; C.O.C.; Tesco Vee; Seven Seconds** and our own Canadian boys **SNFU, Problem Children**, and **The Brigade** just to name a few. Most of it is a little disappointing though, the sound quality is not too good and the songs are pretty mediocre for the most part. Tesco Vee, the madman from the **Meatmen**, does a great cover of **Blue Oyster Cult's Hot Rails to Hell** and the lovely **SNFU** do a sort of dance mix of *She's On The Menu* which I like a lot. Apart from those, Flipside 3 is nothing to wiggle your ass over. Too bad, it looked so good. (Flipside-Records, c/o Bill: 1214 N.Harper suite 6, Hollywood, Ca 90064). **Eliza G.**



Robert M. Lepage, La Traversée de la Mémoire Morte
 This is very much the analogue of those highly stylized and gentle catoons that the NFB produces and European kids watch. It is funny, it is enchanting, and it is right on the money the way it captures and celebrates simple emotions in its lyricism. *Dessine-Moi un Mouton* and the title track for example, are as magical as chalk drawings. Side A may be a little too thick on the croissants and pastel prints but you don't have to kiss too many bohemians before you come to

AMERICAN ROCK Café

Sun. 3: JUST FOR MOM

Thurs. 7: ELEMENTALS

Sun. 10: RUDE GURU

Thurs. 14: WELCOME HOME

Sun. 17: DIFFERENT BRAND
OF NOISE

Thurs. 21: FLYING
LEATHERNECKS

Sun. 24: CORNDOGS (from
Toronto)

with E.J. BRULE

Thurs. 28: ZOUNDS

2080 AYLMER

CRSG 99.1
TOP 30

CRSG 99.1 TOP 30

Artist	Album, EP or Single	Label
1* Dick Van Dykes	Nobody Likes...	OG
2 Alien Sex Fiend	All Our Yesterdays	Anagram
3* Dave Howard Singers	Yon Yonson	Hallelujah
4* Various	Music From the Armpit	Problem Children
5* Kali & Dub Inc.	Uncensored Reggae	Boomshot
6 Various	Hog Butcher For The World	Mad Queen
7 Black Flag	Wasted... Again	SST
8 Tragic Mulato	Locos por el Sexo	Alt. Tentacles
9 Lemon Heads	Hate Your Friends	Taang!
10 The Pogues	If I Should Fall...	Pogue Mahone/MCA
11* Cowboy Junkies	Trinity Session	Latent
12 Roy Buchanan	Hot Wires	Alligator
13 Pixies	Come On Pilgrim	4AD
14* Two Men Laughing	Dead Or Alive	Seba
15 Various	Fear Power God	CFN
16 Breaking Circus	Smoker's Paradise	Homestead
17* Front Line Assembly	Initial Command	KK
18* Various	Writing In Stone	Rubber Records
19 Bunny Wailer	Rule Dance Hall	Sanchie
20 Bop (Harvey)	Nation From Nation	Grand Hall
21 Various	Flip Side Fanzine 3	Flip Side
22* Sinners	Some Enchanted Evening	Independent
23 Various	Potatoes	Ralph
24 Les Garçons Boucher	Garçons Boucher	Boucherie
25 Gary Clail	Tackhead Sound System	Netwerk
26 Gang Green	You Got It	Fringe
27 U.K. Subs	A.W.O.L.	NRAOS
28* Family Plot	Convictions	F.P. Music
29* Ludwig Von 88	La Mission	Bondage
30* White Noise	Heavy Metal	Amok
31 Chalice	Up Till Now	RAS
32 Crumbsuckers	Beast On My Back	Combat
33 Firehose	"if'n"	SST

Difficult Listening Top 5

1 Einstürzende Neubauten	Einstürzende Neubauten	Some Bizarre
2 Various	Ears To The Grinstone	Gelatinous
3 Controlled-Bleeding	Core	Subterranean
4 Recoil	Hydrology	Stumm 51
5 Les Mysteres des Voix...	Volume 2	HAD

Cassette Top 5

1 Various	Animals Fight Back	London
2 Flying Leathernecks	Demo	Montreal
3 Mark Sutherland	Insects Not Poetry	Toronto
4 Blair Richard Martin	Sweet Little Girl	Toronto
5 This New Land	Demo Tape	Montreal

Bubbling Under
Fini Tribe, 13 Engines*, Nips, Agnostic Front, Red Lorry Yellow Lorry, Blissed Out Fatalists, Fourwaycross, Arf Arf Music Sampler, Ron Anderson, ISM,

TEENAGE HEAD
12 HIP SINGLE

RIP MY LIPS
CE WITH YOUR DOLL
DON'T START ME TALKIN

one free entrance
une entrée gratuite

club
Kilimandjaro
danse et spectacle
calypso
afro beat
salsa
compas
REGGAE
Funk

club
Kilimandjaro
danse et spectacle
3699 St-Laurent
coin av. des Pins
845-9150

ESTETICA

849-9231
2175 Crescent St.

BOUTIQUE

SIOUXSIE

accessible
exclusif
alternatif
original

844-1862
4268 St-Denis, Montréal, Québec H2J 2K8

ate the obvious talent that this Robert Lepage, must possess. s absolutely no question about e; I bought it and regained my rce. (*Ambiances Magnifiques*, c 263, Stn E, Montreal Que H2T

Pappy

Green, You Got It
peers; a few skateboards; 70's ardcore; a little punk; a little raw y; a tiny bit of brains, stick it all in er with a pinch of scum and *You Which* is to say: you can't really hole this record. They sound a ce a fast but watered-down AC/ times, and then rip into some ood hardcore at others. Not bad. nergy. They do a song called a *Massacre* which particularly s to me for my own perverse s and the vocals are decent in a way. All said, quite reasonable y-core. (*Fringe Records, PO Box enmore Station, Boston Mass.,*

suckers, Beast On My Back
cord starts out deceptively, with a little piano bit, but whoa! fooled is isn't **Barry Manilow**, it's the suckers. These boys have rhythm, Speed-metal with some funky hoarse vocals and hmmm, yeah, 'hythm. *B.O.M.B.* is definitely no f genius and I'm not too sure my randma would've liked it, but like it and she's dead anyway (Oh, a terrible thing to say...R.I.P.). at/Relativity Records, *Connie, Hard-Core Management, PO 8, Cooper Station, NY, NY 10276*

g In Stone
ght Alberta was all flatlands and ople. I thought this compilation probably be dull, sleep-inducing be just plain bad. I whip myself a nd times on the back and hope I about forgiven. There is some strange about this record that is making en to it in it's entirety. It has a good it. Nothing on it is absolutely dianry, though some tracks really but there is something about it. an eclectic disc, the bands are all different, some obviously more ing to me than others: **Broken Big House; Disciples Of Power...** o generally seems to lose it a bit. I in all, quite interesting and nt(golly). But this is Alberta, where country music? (...yet another ception 'shattered, oh dear...). r Records, Box 4554, Edmonton 6E 5G4).

Howard Singers, Yon Yonson
five years ago, I went to see this called the Dave Howard Singers turned out not to be a band but y with a small keyboard, in a chair. Poor guy we thought. He nging about child molesters and ed mice or something. Anyway, ls the end, one of his feet started g and then, lo! a miracle, he got f that wheelchair and started g with his feet. Here he is now, well, hanging out in London, nd putting out manic disco s. This 12" is a sort of amusing rap thing but he goes on a bit too long. edious if you know what I mean. s nice to know he's back on his o to speak). (*Hallelujah Records, 202 Camberwell Grove London ngland*)

Trip
nd I both know what a record ed by the **Butthole Surfers** should

sound like but consider this: if a record could and should be judged by its title and cover, then the Surfers, who normally cannot be outdone in this aspect, really outdid the likes of **Michael Jackson** this time. **Steve Fitch, Daniel Johnston** and the **Stickmen With Rayguns?** Nowhere knowhow- no talent you know. The Buttholes contribute *Flame Grape* which sounds real groovy on 45 and 33 (acid test #3) but unless you like yer basic raw music basically lame and generic, buy the official Wham-O Frisbee instead. (*Caroline Records, 5 Crosby Street, NY, NY 10013*).

Plump Sappy

Bérurier Noir, Abracadaboum!
I can count the number of vital Punk bands on the fingers of one hand after an argument with a paper shredder. Bérurier Noir is one half of those bands. Compare: energy, politics, guitar and anger but no English accent and a highly developed sense of humor. *Nuit Apache* is no *White Riot*- it's better, and *L'Empereur Tomato-Ketchup*, now that's art. So they use a drum machine. What do you expect, punk is dead. (*Bondage Records, 46 Rue du Roi de Sicile, 75004, Paris France*).

Slap Pappy



13 Engines, Before Our Time
I saw their video on one of those Much Mushick free weekends and thought, hey! that sounds re-e-e-al goood. So I figured I'd review the album for this rag and give it a favorable review. Unfortunately all them hopes of a rave review where shattered when I had to listen to the album in it's entirety. It's a tad generic, you know, that new wave-pop-UK sound. However, two tracks do make themselves felt, *Cold Pennies*, which ventures to get fast and furious at times and *No More Flowers*, which has that heavy guitar sound and just zooms. I guess 13 Engines is one of them visual bands. Cheers! (*Nocturnal Records, PO Box 19550 Detroit 48219*).

Emma T.

77 Records Présente...
Somehow I knew I'd like a comp from a label called 77 Records. And it has that 77 sound kind of updated like they do it in France nowadays. Of the six French bands **Al Kapott** and **Shadocks** rise above the samey psuedo-77 sound going around with a couple of solid roots-77 songs. **Maniac's** (Germany), **Gov't Issue** (USA) and **Intensive Care** (England) are decent too, but the pick of the litter is Englands **Butcher**. 60% good, 100% fun. (*77 Records, 19 Place du General de Gaulle, 91470 Limours, France*).

JD Head

Hullabaloo, It's Not Enough To Be Loud, You Have To Suck To
Suck to what? Yuk-yuk. The name says it all- a noise band that knows how to play fast and keeps a "tune" occasionally. *Big As Alaska* is the world's weirdest pop song featuring the world's most psychotic horn section. Even I like it. (*Hullabaloo, PO Box 2129, Cambridge mass, 02238*).

Paul Gott

Splatcats, Sin 73

Sixties punk. Not like that ugly revival- more like early **Ramones** if they could've played lead guitar. Really motors when they don't pay homage to their roots with that cheezy organ and buried guitars. One half excellent, the other half 60's roots. But the excellent stuff is just so...well, damn excellent. (*Moving Target/Celuloid, 330 Hudson St., New York, NY 10013*).

Paul Gott

Dogs In Space

A brilliant concept brings mixed results. A bunch of old Australian punk bands are reformed for a movie about the scene. **Dogs in Space** (originally **Ears**), **Thrush & the Cunts** and **Primitive Calculators** are good even if the guitars are buried in the mix. **The Marching Girls** tune (from '79) is good, you can predict the chord changes and the **Boys Next Door** (Nick Cave pre-Birthday Party) is interesting. The rest shows why Australian music is known for **INXS** and not the **Saints**- overblown electro-funk-punk. (WEA).

J.D.Head

Morticia, Mortal Fear

The **45 Grave** school of wearing black, wearing make-up and wearing thin. From epic stylings (*Mortal Fear, Telltale Heart*) to electrobeat (*Deadlier Than The Male*) to psuedo-cowpunk it all sounds kinda like **Alice Cooper**. Maybe Zippy should've done this one. One great track is *I'm Your Trash*, sounding just like the **Runaways**. Now how'd that slip in there? (*Channel 83, PO Box 7303 Mpls, MN 55407*).

J.D.Head

Just West Of Something Big

Now don't get me wrong, I'm a great fan of the Canadian underground, but this pick of bands from Guelph, Ont. just bore me. There seems to be a **Joy Division**, techno-poop revival going on with bands like **Love's Ugly Children**, **A Single Voice**, **Rigor Mortis**. A tribute to the **Laurie Anderson** school of music from a woman named **Belinda We**. And a female version of that Canadian band we've all grown to love, the **Nylons**, by a band named **The Bird Sisters**. If I had to pick favorites, I'd have to say **2 Below Subway** who come across as an all female 70's punk band and **Smash To Death Inc.** who do nothing more than yell "Don't go through life with a condom on your soul." Exciting, isn't it? Too bad, I'm sure Guelph has more to offer. (*CFRU-FM Level 2 U.C., University of Guelph, Guelph Ont, N1G 2W1, No's to No's Records*).

Emma T.

Whitenoise, Heavy Meta

The nice part of Whitenoise is the music; quirky jazz-punk fusion guitar, drums and bass. This Toronto band defies the rules of style and delivers a sound that sometimes feels acid-sixties, and at other times futuristic worldbeat. At all times highly original, this album's sound is further augmented by a crisp and punchy job. The not-so-nice part of Whitenoise is Bill Grove's vocals and lyrics. While the songs might have plenty to say, the singer is limited by his staccato atonal voice. A little more attention to developing melody just might have made his message come across less bitchy and petulant.

Vince Tinguely

Most albums reviewed in RearGarde are supplied by
CRSG, 1455 De
Maisonneuve Blvd., room
647, Montreal H3G 1M8.



by Brent Barfett

Hi, it's me again. So, ya got yer people who like music and ya got yer people who like art. The people who like music write album reviews (short meaningless blurbs of personal opinion by people who shouldn't be allowed to have personal opinions). The people who like art shouldn't be allowed to speak, simple as that. I don't like music and I don't like art so I've decided to review album covers.

Hi, it's me again, again. You've all heard the saying "You can't judge a book by it's cover." but you can book a judge by his cover, just ask Ollie. So it naturally follows that you can judge an album by its jacket. Doesn't it?

Ok, let's start this babbling off with the **Neon Judgement's**, *Horny As Hell* album cover. Now, first of all I've been Horny As Hell and I'll tell ya it doesn't look like this at all! Second of all if there's one thing I hate it's showing photos of the band members. In order to fully appreciate the music one must have the option of staring into the blank, empty faces of the band members.

Lte's now move to the **Legendary Pink Dots** Anthology called *Stone Circles*. Now, use your petty imagination and picture a mummy with jaundiced bandages lounging around. The cover was done by someone who calls themselves Barbery and a large amount of creative energy was spent on the back cover. On the back cover picture a mummy with jaundiced bandages lounging around, but in reverse! Alas no photos of the band.

Tsk. Tsk.
Time for some Can-con criticism. **The Dave Howard Singers**. This album is called *Yon Yonson*. It features three hardly scantily clad astronauts standing aggressively and basically looking like astronauts. I can just hear what was said at the record launch party. "Oh, love the cover, how did you ever come up with such a great concept. Astronauts." But still no identifiable groovy group photo.

Finally I found solace in **Tragic Mulatto's** *Locos Por El Sexo*. This is an album cover! Ya got yer Statue of Liberty holding a penis and sporting a black band across her eyes in order to protect her identity, no doubt. Looking at the album your eyes meet with a barrage of pastels (I hate that word). Well I guess three colors aren't really a barrage, more like a grade four art project. Anyways the album also includes what looks like just a teensy, weensy bit of what appears to be S & M. And above that a US war plane blazes into the distance. Richard "I am not a Criminal." Nixon raises his hands in victory at the bottom right hand corner, just where he belongs, huh. The back cover screams to be written about. A black and white photo of the band members as opposed to the band's members. The photo contains what no cover should be without a sickly looking goat. I think he's the drummer.

Well that's it my hands are getting tired and I'm not even typing anymore. I just have one question to pose, do you ever get the feeling that your life is not worth much more than the average sewer rat?



**DEJA
VU
RECORDS**

Records (New & Used)
Cassettes
Magazines (Rock, Sex, Etc.)
Videos
Imports
C.D.'s
BUY & SELL

486 St. Catherine W. (in Labyrinthe)
Metro McGill 866-6016

COMICS (Buy & Sell)
Records (Imports)
Collectors' Items
Posters

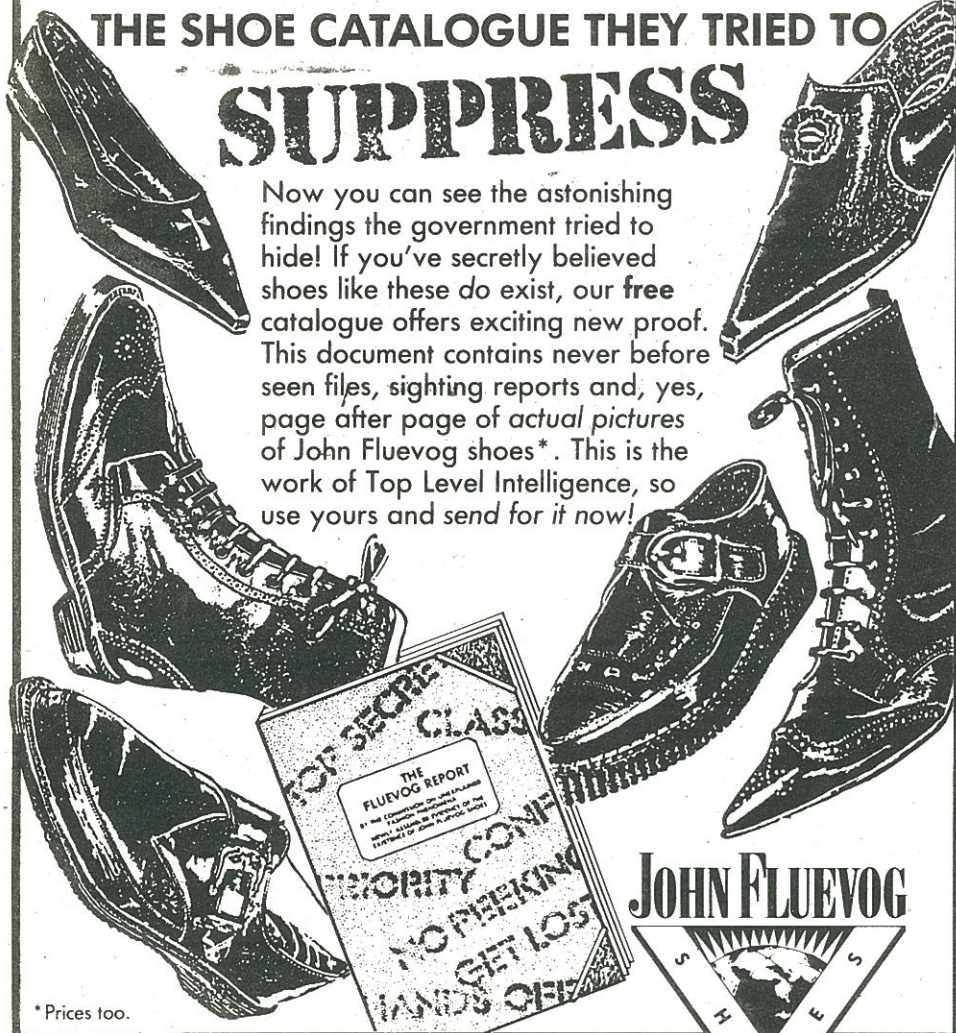
MARS

537 A St. Catherine W.
Metro McGill 844-4329

THE FLUEVOG REPORT:

THE SHOE CATALOGUE THEY TRIED TO SUPPRESS

Now you can see the astonishing findings the government tried to hide! If you've secretly believed shoes like these do exist, our free catalogue offers exciting new proof. This document contains never before seen files, sighting reports and, yes, page after page of actual pictures of John Fluevog shoes*. This is the work of Top Level Intelligence, so use yours and send for it now!



JOHN FLUEVOG

* Prices too.

852 Granville St., Vancouver, B.C. V6Z1K3 (604) 688-2828

samedi le 2 AVRIL
d'Australie

THESE IMMORTAL SOULS

\$6.00

ROSLAND & HOWARD!
DE BIRTHDAY PARTY

9hrs

Reign of Terror

MARDI LE 5 AVRIL À 9 H

DE BOSTON

Honest Records

BIG DIPPER

GRATUIT

CKU

FESTIVAL INTERNATIONAL

DE MUSIENNES INNOVATRICES

DU 7 AU 10 AVRIL 89

7 ET 8

DU JAPON HONEYMOONS (TENKO UENO)

AVEC D'ALLEMAGNE DOUBLE X-PROJECT

SAMEDI LE 23 AVRIL À 10 H

Tar Babies

ET UN INVITÉ

LE 9 AVRIL

LILLIAN ALLEN
WITH FIFTH COLUMN

LE 10 AVRIL

DU JAPON TOHBAN DJAN
AVEC DES U.S.A. ZEENA PARKINS
AND SHELLY HIRSCH

DIMANCHE LE 24 AVRIL À 9.5

PEINTURE EN DIRECT

DIMANCHE 17 AVRIL PERFORMANCE MUS
SCULPTURE GUY NADON

AUSSI

1er AVRIL JERRY JERRY

4 AVRIL DE L.A. HENRY ROLLINS BAND

14, 15, 16 AVRIL REAR GARDE BENEFIT

AVEC HODADS, DBC, ASEXUALS, FAILSAFE,
DARNED, CHINESE BACKWARDS AND 9 MORE BANDS

28 AVRIL LES PARAZIT AVEC HERETICS

29 AVRIL JUST FOR MOM

Sans oublier

30 AVRIL
GRUESOMES AND TEN COMMANDME

TOUS LES MARDIS 2 GROUPES GRA

12 AVRIL
GRIFFINS

AVEC FLYING LEATHER NECKS

19 AVRIL THE JURY + GUESTS

OUVERT DE 13 HRS A 3 HRS
TOUS LES JOURS

DANSE TOUS LES SOIRS

BIERE PRESSION O'KEEFE

St-Laurent

FOUFOUNE ELECTRIQUE

17 ST CATHERINE EST MONTREAL QC H2K 1K5 514 594

LES PRODUCTIONS SUPER-MÉMÉ

FESTIVAL INTERNATIONAL

MUSICIENNES INNOVATRICES

FRIDAY 8 OF APRIL

PRESENT

DEIHIM / HOROWITZ



318 ouest, Ste-Catherine
Métro Place Des Arts

ADMISSION: 18 \$
9:30 P.M.

INFORMATIONS
(514) 842-7479

STUDENT SPECIAL

ECLECTIC



WITH I.D. CARD HENNA, PRESENTATION OR COLORING 15

HIGHLIGHT 35.00 CUT 17.00 BLEACH 25.00 PERM 35

5133 ST-LAURENT 270-914



WHAT'S UP

can Rock Café: 2080 Aylmer. 288-9272.
Black Lite: 1417 St. Laurent. Campus: 3315 Queen Mary. 735-1259.
Soda: 5240 Park. 270-7848.
Vu: 1224 Bishop. 866-0512.
du Large: 1021 Bleury. 397-1222.
oufounes Electriques: 97 Ste. Catherine St. E. 845-5484.
ad Café: 1720 St. Denis. 849-6955.
al Forum: 2313 St. Catherine W. 932-2582.

Peel Pub: 1106 de Maisonneuve W. 845-9002.
Poodles: 3699 St. Laurent. 844-7762.
Rising Sun: 286 Ste. Catherine W. 861-0657.
Secrets: 40 Pine Ave. W. 844-0004.
Spectrum: 318 Ste. Catherine W. 861-5851.
Station 10: 2071 Ste. Catherine St. W. 934-0484.
Theatre St. Denis: 1594 St. Denis. 849-4211.
Thunderdome: 1252 Stanley. 397-1628.

BS

with's listings were compiled dia and Nadia d'Amico. Back ular demand (at least we et any letters of complaint yet) Wonderful typing the whole p. Tho' he was tame this we would still like to totally ate ourselves from what and let you know that there things happening on the 14, 16th, even if he didn't list participation of letters, ed.

April 1
Electriques: Jerry Jerry and's Of Rhythm Orchestra. Or is arren Campbells' You decide iter. Crumbstuckers. Groovy rk. Refugee Earthling. More for the purveyors of electro-

da: Pierre Flynn, a chanteur, y, yeah! Tickets \$13.50, show Also Maclean and MacLean ipm. Tickets \$9.97 at ticketron 3.50 at the door. It wasn't me in the 'yeah' part. Maclean lean are alright but they're dirty and are definitely not for total Majority types. They to the beer-swilling student No one you or I know.

u: let Black, real greasers who's, 60's and 70's rock n' roll, ck n' roll! Again this wasn't o wrote that description so end all your hate mail to me, d me your left over beers. Cafe: Charlie Biddles with Big Walker, Home Kid James, rgy Band and Eddy Kirkland. \$10. I wonder what James is ck for.

b: Ministry Of Truth. \$3. These elying. Sun: All That Dance with Murray and Ras Lee. And all acker. This sounds like ing my mother would go to. am: C'est parti mon gush! ith Cru and Les Folles Alliers. i show? What next—a tapc and then a fatka show and then sterio burger show. Think of abilities.

10: Charlie Harper and the Rockers. R'n'B. Uh-huh.

ay, April 2
nes Electriques: See the 1st. h, what if I don't?

ad: Pierre Flynn show starts at At 11:30pm. Tres Hommes to Ziggy Top. Tickets \$7.98; at the door. Who the fuck is op? What is this even people knows have tribute bands. I e Mirror is even going to get dy who does the listings like I to their listings. Sort of like a listings person.

u: See the 1st. am: See the 1st. 10: See the 1st.

April 3
oda: Clearlight, tribute to Pink why/why/why!!!! Tickets \$7.98 50 at the door. I wonder if h has their fix for the Big O. u: Dr. Sax, back by popular id, guy named Orville, ily a mean sax player (hope esn't hurt anyone). Fuckin' again. I wasn't me, okay?

Cafe: The Phantoms and Mason \$12. Blues again. ad: See the 1st. Take the fifth. can Rock Café: Just For Mom. dad can't come! This reminds inds names are getting kinda aren't they.

Sun: See the 1st. am: See the 1st. 10: See the 1st.

April 4
es Electriques: The great Rollins (Black Flag), with the great Fall-Safe. Be there or get What's so great about Henry y? If he was so great you y I have to put Black Flag after me. This guy was once good w he's just some jerk from the Ever hear any of his SOA stuff? or it.

ada: Juste pour Rire. \$6.50 and for students (we think). u: See the 3rd. ad: Cold Front. As opposed to Front. Sun: Blue Monday Jam Session

Tuesday, April 5
Foufounes Electriques: CKUT Presents Homestead recording artists Big Dipper. These guys really shine. Kinda bright from what I've heard. They're just a twinkle in some people's eyes. One day these guys are going to become real stars.

Club Soda: L'Empire des Futures Etioles. Deja Vu: See the 3rd. Peel Pub: See the 4th. Poodles: Whirlygigs from Ottawa. Free! Fresh good debut EP from these guys. As for live act, hey the show is free, check it out.

Rising Sun: Tuesday Night Reggae Jam Down session with Jab Jab. Free. Peth Campus: (downstairs from Cafe Campus) Combo. Free! Station 10: Closing Inn Band (got it). Top 40.

Wednesday, April 6
Club Soda: Festival International Des Musiciennes. Innovatrices with Burette/Cabannes/Fontreide and Wondeur Brass. Tickets \$12.50. Wonderful. I get to talk about Wondeur Brass again. Oh never mind. I'll save myself.

Deja Vu: Ward Brothers Band. (Blues) funk, and certain amount of rock. Peel Pub: See the 4th. Rising Sun: Wednesday Night Jazz Hot Session with Calder Spanier (quartet). Free.

Cafe Campus: Lives Josephine. Free. Apparently this stuff is Cajun style from Quebec City. Again this doesn't hurt to go check, it is free after all.

Station 10: The Griffins (fun, punky, ska) with The Janissaires (soft punk n' roll). The Griffins just wanted write-ups in the Gazette and the other guys play soft punk n' roll-uh-huh. Kinda like Rod Stewart or Pat Benatar, right?

Galerie Dare-Dare: Musiciennes Innovatrices presents Cadran Solaire. Free but you must get pass at Productions Super-Ménie or the Galerie dare-dare. Show at 8:30pm. I didn't make this one up, it just sort of appeared, honest.

Maisons de la Culture: Musiciennes Innovatrices presents Diana McIntosh. Admission is free but pass must be acquired before show. (\$290 Cote-des-Neiges). Again this one was not my idea.

Thursday, April 7
Foufounes Electriques: Musiciennes Innovatrices presents Double X Project, from Germany and Honeymoons, from Japan. Show starts at 9:30pm, tickets \$9.00. Womens groups from all over the world. This is all part of a women's festival. I was told to be careful as to what I said due to my fascination with sarcasm. This could be interesting.

Black Lite: Public Mistake. This club is a public mistake. But I guess anybody that goes to it would not think so. One day you'll understand that just because a club has a booking policy that you might think is kinda neat you'll find that all is not that swell at some places. Mr Blacklite should wake up and stop ripping bands off when they play your club, music is for enjoyment not so that you can line your pockets with kids fuckin' money.

Club Soda: Hidden Crimes. I have no idea. Deja Vu: Kenny Wilson and Music and the House. (upbeat blues, a little mellow). Peel Pub: See the 4th.

Rising Sun: The Generic Blues Band. Spectrum: S.M.C.Q. American Rock Cafe: Elementals. Station 10: Time and Again. Maison De La Culture: Irene Schweizer. Admission is free but you will need a pass. Show starts at 8:00pm. (Notre-Dame-De-Grace, 3755 Botrel). Galerie Dare-Dare: Tetes de Vaches. Once again show is free, but get that pass. Show starts at 8:30pm. What the hell is going on here.

Friday, April 8
Foufounes Electriques: See the 7th.

Black Lite: Agnostic Front. More hardcore. Club Soda: Flesh For Lulu. \$13.50. Hahahahahahaha... Deja Vu: See the 7th.

Peel Pub: The Randy Peters from Ottawa. Wasn't he our last Prime Minister? Rising Sun: Mango, reggae, soka, calypso music. Emma Soca has a C in it. Spectrum: Musiciennes Innovatrices present Margaret Leng Tan from China/USA with Delium/Horowitz from Iran/USA. Tickets are \$18.00 a smack. Interesting she said smack.

Station 10: This New Land. Oh my god not This New Land. The CBC comes to Station Ten. Actually these people are the future of music. One show will prove it. Hi Neal where's my \$20. How's the fishbowl. Maison de la Culture: Musiciennes Innovatrices present Marie-Claude Chevigny. Admission is free but you still got to work to get a pass. Show starts at 8:00pm. (Marie-Uguay 6052 Monk Blvd.). Will someone please tell us how to get a pass? The bureaucracy in going to see a show.

Galerie Dare-Dare: Musiciennes Innovatrices present Nitroglycerine. Admission is free (get a pass). Show starts at 8:30pm.

Saturday, April 9
Foufounes Electriques: Festival International des Musiciennes Innovatrices presents Lillian Allen, a reggae poet from Toronto, and Fifth Column, female punk from TO. Tickets are \$12. What, no pass? Black Lite: Public Mistake. Deja Vu: See the 7th.

Peel Pub: See the 8th. Rising Sun: See the 8th. Spectrum: Musiciennes Innovatrices present Canaille from all over Europe. Show starts at 7pm. Tickets \$18. Then at 10:30 it's Sinead O'Connor. Tickets \$17.50.

Petit Campus: (downstairs Cafe Campus) Manatui. Free. Station 10: Landed Immigrant. Galerie Dare-Dare: Musiciennes Innovatrices present Musiques Urbaines. Show starts at 8:30. Free with pass.

Sunday, April 10
Foufounes Electriques: Festival International des Musiciennes Innovatrices present from Japan Tobbai Dian and Xzeena Parkins. Shelly Hirsch/Kue Mori. Show starts at 9:30pm. Tickets \$12. This is all getting so confusing. Now where did you say you were from again.

Club Soda: Benefit For Garde-Manger, with Ministry Of Truth. The Gruesomes. Vent du Mont Schaar, and Kali and Dub Inc. Tickets \$5.99 or \$6.50 at the door. I'll take the \$5.99 at the door thank you.

Deja Vu: Mike Woods (from Hamilton, won the university circuit entertainment of the year award). Folky kind of music. I couldn't wait to get to this one. Campus entertainer of the year. Ha! My Political Science teacher is probably more entertaining than this guy. He probably slept with somebody to win that award.

Peel Pub: See the 8th. Spectrum: Steve Lacy Sextet. American Rock Cafe: Rude Guru. These guys would probably appreciate me ripping them apart but I won't. I think that Rude Guru is the most original, innovative, bright, seductive rock n' roll band to ever come out of Montreal. One day the record companies are going to be kicking themselves when they realize they turned down the chance to sign these guys. Their creativity is simply outstanding. When you hear them you'll just cry. They knock Mr. Wonderful out. One wonders how so much talent can ever get into one band...hey cut that out...oops sorry I just went to open a beer and my evil twin took over...now where were we...

Station 10: Freedom. Maison De La Culture: Musiciennes Innovatrices present Joelle Leandre from France. Admission is free, get pass. Show starts at 8:00pm. (La Petite Patrie, 6707 Delormier). Maison De La Culture: Musiciennes Innovatrices present Indiscrétion from France, show starts at 8:00pm, admission is free (Plateau Mont-Royal, 465 Mount-Royal Avenue east).

Galerie Dare-Dare: Musiciennes Innovatrices present Une Plus d'Une and Unnatural Acts. Show starts at 8:30pm. Admission is free. Cafe Campus: The Razorbacks, fun rockabilly-type band from TO. \$5.

Monday, April 11
Foufounes Electriques: Nothin's

going on. Deja Vu: Mike Woods get's booted off the stage. Peel Pub: The Big City Band. They're from Amos.

Rising Sun: Blue Monday Jam session. Kenny Wilson will even be there. Spectrum: Something called Rock En Vol with such household names as Dual, Position Simple and Francine Raymond.

Station Ten: The Fast and the Furious. They're very Neil Youngish, they're very hip, they're very now, they're very... Tuesday, April 12.

Foufounes Electriques: The Flying Leathernecks and the Griffins. The Leathernecks are sometimes known to cancel they're shows if they're called the Flying Rednecks. So remember go on down to Foufounes tonight and catch the Griffins and the Flying Rednecks.

Deja Vu: Mike Woods again. Peel Pub: The Big City Band from Amos. Rising Sun: See April 5th. Station Ten: The Fast and the Furious. Hopefully Station Ten will have Guinness by now.

Theatre St Denis: Celine Dion. She's been described as a singer. Oh, so that's what she does. Only \$14.19 & 22.

Wednesday, April 13
Cafe Campus: Luxuria. Don't get too comfortable now. Tickets are \$10 for this one. Deja Vu: Mike Woods says good-bye tonight. Don't miss it.

Peel Pub: The Big City Band. Bring back the Lakeshore Rockers. Poodles: The Frogs. Apparently this is a new band made up of some familiar people like Alan Lord of the Ultimatum Poetry festival and of Vent Du Mon Schaar fame and apparently of Rational Youth fame. Some day he'll get his act together.

Rising Sun: See April 6th. Spectrum: Ziggy Marley, wait a minute maybe that's who Ziggy Pop is supposed to be.

Station Ten: The Curiosity Shop. Talk about an interesting name. The description says that they're a Mod band. They should stop showing Quadrophonia every weekend at the Cinema V.

Theatre St Denis: Celine Dion. She's loud. Thursday, April 14th

Foufounes Electriques: RearGarde Benefit. Yes we need your cash. So come on down and meet me. Tonight we have 5 bands playing, 1. Alternative Inuits, 2. Les Parazit, 3. The Hodads, 4. Jerry Jerry and the Warren Campbells, 5. Wild Touch. You can see all five of these bands for only \$5. That's right one band a dollar, just a looney per band. I think that the word looney goes well with RearGarde. Beer is only \$1.50 per cup (for draft, that is). Once we have your delicious bucks in our pockets we'll be putting out many more fab issues of Kr...oops RearGarde. So come down and enjoy the shows (there's two more over the next two nights). One thing though come early as the first band will be on stage at 8:30pm so the action will get going early, unfortunately the last band will get on stage at 12 so the fun will also end really early. So get off your asses and come on down and get in on the fun. NOTHING ELSE MATTERS.

Friday, April 15th
Foufounes Electriques: Night 2 of the RearGarde Benefit. The same deal as the night before. Five bands for only 5 loonies. Tonight you'll get 1. The Darned, 2. Chinese Backwards, 3. Talk Shop, 4. The Asexuals, 5. Yemsgane. So come on down and drink and dance and spit beer and puke and...oops that was the last party I had. Whatever come early and catch every band, fun starts at 8:30. NOTHING ELSE MATTERS.

Saturday, April 16th
Foufounes Electriques: Night 3 of the RearGarde Benefit. Again the same deal. Five bands for five bucks. You'd have to be a looney to not think this wasn't fair. Tonight you'll get 1. Merik Trout, 2. Infamous Bastards, 3. Fair-Safe, 4. My Dog Popper, 5. Dead Brain Cells. These bands all have one thing in common, they like RearGarde and want to stay around, if you do to then come on down and help it stay around. Again it all starts at 8:30 sharp so come early. NOTHING ELSE MATTERS.

Sunday, April 17th
Cafe Campus: Krantz. Live band at the Cafe and you know what it's free of

charge. I have no idea of what kind of music it is.

American Rock Cafe: Different Brand of Noise. Ya I know another dumb name. Somebody should put together a whole directory of different bands' names that haven't been used and sell it. Then we wouldn't be inundated with these stupid names. I bet they suck too, but what do I know, at least I don't own every Joan Jett album like a certain bald-headed editor of RearGarde. Hey, she's the Queen of Rock 'n Roll. At least I don't have every Bay City Rollers album (the Queens of rock 'n roll like a certain obnoxious listings writer—ed.)

Deja Vu: The Class. Top 40 rock 'n' roll just like the stuff Paul listens to. (Paul, what—ed.) Peel Pub: The Big City Band, from wherever.

Rising Sun: Blues with Big Moose Walker. Well it has to be with somebody. Spectrum: Blues with Buddy Guy and Junior Wells. Go on down.

Station Ten: Check the 3rd of April for just a hint of what to expect. Theatre St Denis: Celine Dion. This is where she pushes off. See ya Celine.

Monday, April 18th
Deja Vu: Class. Top 40 rock. Is there such a thing. Peel Pub: Little Malcolm. Stupid, stupid, stupid.

Rising Sun: Blue Monday jam session with Special Delivery this time. Spectrum: Rock En Vol. This time with Traffic D'Influence. Parfaits Salads and Perce Flinn.

Station Ten: Moon Shadow. Another band of broads. All female and they're really rock. One wonders what that means. I just hope these all female bands don't try and copy the Go-Go's but develop their own styles. Oops sorry I was so serious.

Tuesday, April 19th
Deja Vu: The Class again. Go see them and let me know what they're like. This club should go out and get Dr. Limbo from Toronto I hear they're pretty good and that they're also big fans of RearGarde. C'mon guys where's the letter.

Peel Pub: Little Malcolm. Again. Poodles: Vent Du Mon Schaar. French weird stuff. Have an album out which has drawn raves but I don't like it, I guess the show will be more of the same so there's no way I'm going to go. I wish that Marian MacNair would fill us in on her taste in music, it kinda adds to the listings to know what kind of music the person writing them likes to listen to. So Marian, how about it? Maybe we could change jobs for an issue each, kinda like an exchange program. What do ya say?

Rising Sun: See April 5th. Spectrum: A bunch of guys are playing here. People like Keith Emerson, Carl Palmer and Robert Barry. Apparently these guys are the new thing. Catch them before they get big and play the Forum and then who knows maybe the Big O. Naw these guys will probably never get big enough to even see the inside of the Olympic Stadium let alone record an album there. Next time in town they'll be at Station Ten.

Station Ten: Moon Shadow again. Wednesday, April 20
Cafe Campus: The Washington Squares. Weird stuff from NYC. They've been here before but always at Poodles. This show costs a bit more than the others. \$7.

Deja Vu: The Class is let out. Peel Pub: Little Malcolm. Rising Sun: See April 6. Station Ten: Savage Garden. Alternative Rock. Aren't we all.

Theatre St Denis: Ding & Dong. Sounds like friends of Ziggy's. These guys are just humorous fools and they'll be here until May so I'm not repeating this. They're here until May.

News too. Club Soda: Marvin. A tribute to Marvin Gaye. What the fuck is this a tribute band that charges \$17.50 a show? Aw come on if the guy was here instead of you guys ripping him off he wouldn't be charging that much. For that much money I could get out and buy every Marvin Gaye greatest hits album. I hope no one goes to this show.

Deja Vu: The Jimmy Dogs. I saw these cats at the gym. Peel Pub: Little Malcolm.

Rising Sun: The Beginning of the Top Festival. Another festival but the organizers don't have any bands yet. So expect anything. What this city needs is a Symphonic/Punk/Country/Disco festival.

Station Ten: RearGarde presents The Crawl'n Kingsnakes (remember they were in the December issue). Anyways they came all the way from London to record an album at CRSC and have played twice around town already and like quarts and poutine. So they have credentials, you see. They're a Rock'n'Roll band with leanings towards Punk and Country. You figure it out. Tomorrow night also.

Friday, April 22
Club Soda: Marvin again ripping off the master. Deja Vu: The Jimmy Dogs.

Peel Pub: Little Malcolm. Rising Sun: That Top Festival is back, nobody will be playing, but there will be a festival. Station Ten: The Crawl'n Kingsnakes again, see above (April 21) for instructions. Presented by RearGarde.

Saturday, April 23
Cafe Campus: Orealis. They opened for the Pogues and I missed them. I was there for RearGarde after all. McGill Union Ballroom: The Doughboys. Those cute little white guys.

Club Soda: Marvin. This is really stupid these guys are playing here until the 30th of April, remember now at \$17.50 a ticket, and tonight and tomorrow they're even playing with Backdoors, who are a Doors tribute band. Forget I'm not repeating this listing anymore. Sorry but eight nights at the Club Soda for these guys is too much to handle. Why didn't they just play a couple shows at the Spectrum and fuck off.

Deja Vu: The Jimmy Dogs again. Peel Pub: Little Malcolm pays his bar tab. Station Ten: Bokamari. Grateful Dead tribute band. Hey, why only \$3.00?

Sunday, April 24
American Rock Cafe: The Corndogs and E.J. Brule. The Corndogs are from London not Toronto and their drummer is a nice guy. E.J. Brule is from Richmond not Toronto and is a nice guy too. Sounds like a show not to be missed.

Deja Vu: Midnight Special with Jerry Lee Arié. Apparently they have a female vocalist that will knock you dead, well I guess somebody has to. By the way all shows for Deja Vu are free and this club is as far as I know the only club in these listings to have the Designated Driver Program in place.

That means if you're with me or any other group of people and they're all a bunch of drifking fools then you can get free non-alcoholic drinks if you're the driver. This is in the best interests of all us pedestrians and motorists. So have fun, even if it's the Midnight Special playing.

Peel Pub: Little Malcolm grows up. Spectrum: It's either Nollie Mack or Lonnie Mack. Either one it'll be great because all the records either one has ever done.

Station Ten: Freedom. What no bands tonight. Monday, April 25
Deja Vu: The Midnight Special. I wonder if in ten years there will be a band called Late Night.

Peel Pub: They punish us with Kif-Kif this week. Rising Sun: Blue Monday Jam Session. Spectrum: Rock En Vol. Tonight Madam, Eric va-aux-tollette (great name) and Sylvie Royer.

Station Ten: Adrian And Company. Ever since she broke off from Rocky her band has never bin the same. Tuesday, April 26
Deja Vu: The Midnight Special. Peel Pub: Kif-Kif. Rising Sun: Same thing as they do every tuesday.

Station Ten: The Up Reaching Band. Synth-shit. I know, I know, leave my

opinions out of it. Wednesday April 27
Cafe Campus: Trafic D'Influence. Another free show at the club, check it out.

Deja Vu: The Midnight Special. Peel Pub: Kif-Kif. Sounds like something I've had at Bastia. Rising Sun: The Rising Sun's 13th Anniversary Bash. Lotsa stuff but no idea yet what it'll be.

Station Ten: Crystal. Heavy Mental, isn't that the name of someone on a soap opera or something, oops sorry that's Crickie.

Thursday, April 28
American Rock Cafe: Zounds. Emma says I have to go see them. Deja Vu: The Jimmy Dogs are back.

Peel Pub: Kif-Kif. Rising Sun: Their anniversary celebration. Station Ten: The Hodads are here. Watch out for the guy with the pony tail he's a bit psychotic. They'll be selling copies of Dan's thesis off the stage. It has something to do with health problems of RearGarde writers who do the listings.

Friday, April 29
Deja Vu: The Jimmy Dogs. Peel Pub: Kif-Kif. Rising Sun: Anniversary Celebration. Blow out all those candles.

Station Ten: The Hodads. I'll be there. Saturday, April 30
Deja Vu: The Jimmy Dogs. Peel Pub: Kif-Kif.

Rising Sun: Anniversary Stuff. Station Ten: Painted Faces. Alternative Rock and I'm out of here.

SUPPORT THE ZINE

The RearGarde Benefit happens April 14, 15 and 16 at the Foufounes. Be there.

CHEAP THRILLS

New Records
Imports from
USA and UK
at excellent prices
Also used records,
CD's
We buy
used records,
CD's, cassettes



2044 Metcalfe
844-8988
1433 Bishop
844-7604

WE BUY USED RECORDS, CD'S, CASSETTES, BOOKS

THUNDERBOLTS

Bigger And Better

EVERYTHING YOU'VE HEARD IS TRUE

Same Prices
As
Peel Pub

Info: 397-1628

1252 Stanley 2nd and 3rd Floors



Information Line — 934-1419

2071 Ste-Catherine W.
934-0484

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

April

						1 Charlie Harper and the Rhythm Rockers	2 Charlie Harper and the Rhythm Rockers
3 Freedom with James Parker	4 News From The Front	5 The Closing Inn Band	6 The Griffens with guest	7 Time 'n Again	8 This New Land	9 Landed Immigrant	
10 James Parker with guest	11 Fast and Fury	12 Fast and Fury	13 Curiosity Shop	14 Curiosity Shop	15 Rude Guru	16 Rude Guru	
17 James Parker with guest	18 Moon Shadow	19 Moon Shadow	20 Savage Garden	21 Crawlin' Kingsnakes	22 Crawlin' Kingsnakes	23 BOKOMARU	
24 James Parker with guest	25 Adrian with guest	26 Up Reaching Band	27 Crystal	28 The Hodads	29 The Hodads	30 Painted Faces	

Happy Hour
daily—
2 for 1
from 3 to 7

Import Beer
on Tap